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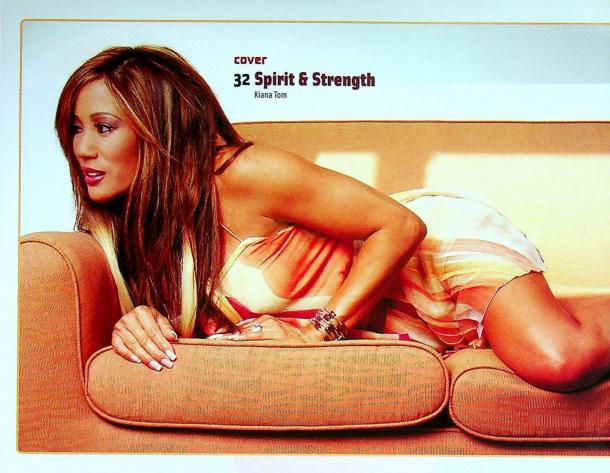


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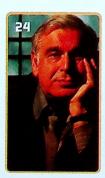
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Cover photo by Dennis Mukai; stylist: David t. Turner and Leah Wright for Turner Artist Management; make-up/hair: Alexis Vogel; nails: Lisa Nave; top by Lotta, jeans by Frankie B., belt and necklace by Jennifer Kaufman, bracelet by Daniel Swarovski.



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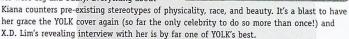


# We Are Not Silent

Just when you think we as a community have made some strides, something like the Abercrombie & Fitch bullshit happens and once again we're reminded of how mainstream America still views the Asian Pacific American community. For those of you reading this and, for some reason or another, don't know what I'm talking about, I'm referring to the recent offensive T-shirts put out by A&F depicting crude Asian stereotypes with slogans

such as "Two Wongs Make It White" and "Wok & Bowl." I'm not going to spend too much time and ink on this and give A&F more publicity than it already has. Suffice to say that being in the Northeast when this whole thing went down (I was in Boston for an artist-in-residency at the Boston Center for the Arts), it was amazing to see the APA community (especially college students) rally together, rise up, and organize quite loud and successful protests and boycotts of A&F stores. The APA community is not quiet or meek. It is vocal, strong, and most of all, forever committed to change.

Which leads to our cover story Kiana Tom. For many years, Kiana has proven that an Asian American woman can be strong, intelligent, and beautiful. This may sound a bit trite, but she has, to a great extent, revolutionized the fitness industry, which was once dominated mostly by White males whose bodies were big and bulky. Everything about



To all of our readers, whatever stage of life and/or career you happen to be in, remember to rock the boat, make waves, and always show 'em you're pissed.

Peace, Alex Luu Editor-in-Chief



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# Sent Sentiments

We get letters from all kinds of people: Asians, non-Asians, angry feminists, ass-kissers, etc. Keeps our mailbox interesting. Write to Yakitty Yolk, P.O. Box 3607, Alhambra, CA 91803-0607, or e-mail them to editor@yolk.com and Alex will hand your words over to Department YY with rubber gloves. Posts to our online (check www.yolk.com) Forum or Guestbook are fair game, too. Also, we're likely to improve upon your grammar.

### Rock & roll

Great interview with The Rock ["New Action Hero," 2002 Issue No.2]! I'm amazed how this wrestler guy can be so articulate, intelligent, and down-to-earth. Hopefully there will be more male eye candy covers for us girls in the future!

### Cindy T. Via e-mail

That's why The Rock rocks, he's definitely a cut (pun?) above the rest.

The Rock did a superb job in portraying the Scorpion King. He will become the next super action hero that will surpass the likes of Arnold Schwarzenegger. The Scorpion King has a great storyline and there should be many sequels for us to enjoy in the near future. Long live The Rock!

### Irene Ayala

Vallejo, CA via e-mail Yeah, we can't wait for SK2: Attack Of The Clones. Oh wait...that sounds familiar.

### Dualitu

Your interview with Marie Matiko ["A Warrior In Hollywood," 2002 Issue No.1] was fantastic! The photographs of "Asian sisters" are exquisite, as well as beautiful. I also enjoyed the ("Keeping J-Towns Alive") article (in the same issue). Has your magazine ever considered writing an article about Black American Asians in the U.S.? There are many (of those) youths living in America. An article con-



cerning their relating to their "dual culture(s)" would be interesting, as well as enlightening. To me, YOLK is the "real" Asian magazine-the only real one!

### Michael Hunter Daly City, CA

Mike, you really flatter us! As you may already know, we recently featured the world's most popular African American/Pacific Islander, The Rock, in our last issue. Just for you (and the ladies, of course).

### More Marie

I must say, Marie Matiko is gorgeous! I read the article by Alex Luu, "A Warrior In Hollywood" [2001 Issue No.1] about the struggles of an Asian American trying to make a

name for herself as an actress and not an Asian American actress. I'm into theatre arts myself, and most roles I get casted for are written for Asians. I applaud Marie for her courage and determination.

### Rahecka Cha Sacramento, CA

Alex thanks you for actually reading his article. Unlike some people...

### We don't discriminate

I am African American and I feel the content of your magazine connects with any and every race out there. I especially liked the article called "Shy Guy" [Yin & Yolk, 2002 Issue No.1], because it described me down to the toes. My only question is why is YOLK bi-monthly instead of monthly? I am tired of these magazines that only have "Caucasian" women on the cover, with the same basic contents as others. I feel that YOLK could enlighten many of us who are not open-minded about how beautiful Asian women are, and also the naturality of your culture and experience.

### Technique Via e-mail

We'd go monthly, but that's iust such a cliché thing for a magazine to do.

### Grateful

Thank you for making a magazine that Asian-Americans can relate to. I just picked up your 2002 Issue No.1, and I have to say that the articles

are funny and informative. and the ladies you have in your magazine are sexy (Kathleen Luong, she can get it!).

### Danny Choi

California, via e-mail Uh...exactly what can Kathleen get? Or should I not ask?

### Got balls?

YOLK can be so much more than an Asian version of Teen Beat. Why do so many Asian entities (both individuals and institutions) coward out after reaching a certain level of notoriety? Is there any voice out there for us Asians with balls? You have no balls. Let me edit your editorial section and I declare you will up your circulation and popularity. Just imagine: I will be making the talk show circuit with YOLK gear proliferating our agenda. Do you want to be known as a nice, harmless magazine? Or, a publication of substance that not only reflects its generation, but speaks out for it as well. C'mon!

### H. David Yu

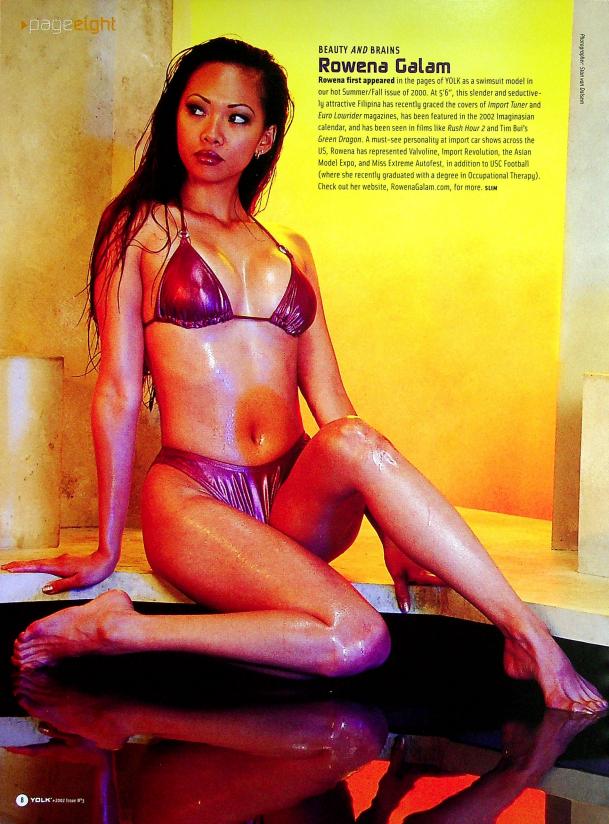
Massachusetts, via e-mail David, whatever it is you're smoking, please send us some. Then we'll talk.

### Hella-delusional

Kiana Tom, I would like to meet you. I cook and I live in Albuquerque.

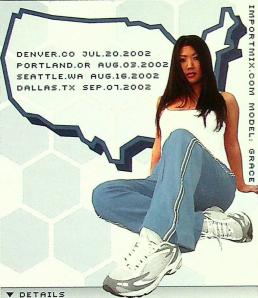
### Mike Douville Albuquerque, NM

Well. I eat and I live in Los Angeles, do you want to meet me instead? Anyway, this issue's for you. Thank us later.



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# MARGARET CHO

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EXPLICIT CONTENT

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# The Subject That Never Dies

That's right, people, this is about a subject that continually rears its ugly head during conversations between Asian males and females: Asian women that date white guys...and the Asian men who can't stand it. I hear about it from my (quy) friends, I read about it on the YOLK.com Forum page (from guys), I see it relived through agonizing and embarrassing accounts of awkward situations (that Asian guys go through). Asian females that date white males are seen by many as sell-outs, "whitewashed" whores, stuckup, or, basically, anything but respectful. It's redundant, pathetic, and unjustifiable blabber. It's one thing to have engrained the image of marrying someone of the same culture for family's sake (which can be a very beautiful thing). But the resentment displayed by these embittered Asian males travels deeper than merely the sought-out cultural union. It's about insecurity and possession. To my fellow Asian brothers, get over it already!

Females are attracted to one "type" of man-confident. Now, confidence may come in many forms. It need not be a brash, loud presence that others pass off as arrogance or conceit. Just the opposite! It may be an exuberant sense of humor, a musical talent, a scholarly certitude, or a subdued wisdom of life



that needs little dialogue. True confidence can dispel the most mundane insecurities purely by default. Values may not change, but the need to bitch about them might.

Surely, we all know that the population of Asians as a whole in the United States is somewhere around 10 million. We can all do the math. We Asians make up only 3.6% of the total population. I mean, I'm even counting Texas here. The chances that one of us females "ends up" dating a Caucasian male (75.1% of the population) is pretty damn high. It's like comparing the chances that someone will grab your ass on a Friday night at club Miyagi's on Sunset Blvd. Now, it's not a certainty that it will happen, but it's awfully likely. So, the facts bring us to the current situation, that Asian females are dating outside of their race. So what is it about this fact that burns up certain Asian males? Well, it seems as though the real problem they have with this occurrence is that they're missing out on the action. Yes, it's true; they're not getting any from their Asian princesses, their Asian possessions. They see their women dating white men (or Latino, Black, whatever) and they see it as a reflection of their own personal achievements. Does it matter to the lonely Asian guy if that female is a complete wretch, or not his type? Not really.

The fact is that she's Asian. and he thinks she "should" be dating someone else who's Asian...so they can have Asian babies that will be expected to know things about their culture so they'll grow up and marry someone who's (full) Asian, too. I'm sorry, but the chances of finding that someone in the same age bracket, of the same heritage, and of the same family values is very hard in the United States

The problem I have with this whole mentality that Asian females should date Asian males is that it's hateful, immature, and unrealistic. Asian men hate others out of resentment toward their own misfortunes. The guy who claims all Asian women dating white men are sell-outs probably got rejected one too many times, and is now projecting his fury onto the unsuspecting happy couple. Otherwise, why should he even care who that Asian woman is dating?

As a fourth-generation Asian female in America, I find it pretty hard to find communities of people that are singly ethno-centric, people that know about their (i.e., my) heritage, speak their own language, and have children that are equally as culturally aware. It doesn't happen. I speak English because my parents and grandparents I have friends Pachel Or Continued on page 60 speak English. I have friends

### **NEWTON TAK**

# You Can DO It

The writer from a previous Yin&Yolk column demanded the "Asian Shy Guy" to "get over it!" and just approach women and not be so timid.

She's right, you know. So what's stopping you? Is it the fear? Of what? Rejection? Disappointment? Loss of words? So what does that make you? Chicken-shit?

If you take a chance and you end up with noodles on your lap, hey, at least you can tell your friends you almost got some. But "almost" ain't good 'nuf, is it? Now we're getting somewhere. In fact, the last time you tried to approach a girl, er, sorry ladies, I mean woman? Last week, a year ago? Same difference. Didn't she look at you as if you were out of your freaking mind? So, what was it that you said, or didn't say?

I'm no expert on approaching women, and I'm certainly no Valentino nor Don Juan, but I can tell you this: if it didn't work the first time. don't try that approach again, idiot!

So how are you supposed to approach women? Well, it depends on the woman. I think that many of us guys, myself included, misinterpret what women want all the time! And we do it because we spend too much time thinking about what we want to say, when we should have been listening instead-i.e., we often try to reveal something about



ourselves, when we ought to be finding out about them.

Ask a question. Respond to an answer with another question. Now we're listening, and conversing. Ahh...the art of conversation. Just make sure that the questions you ask aren't irrelevant and don't make you look stupid. Here's the hard part: get your ass on over there and say something. Greet her. Compliment her. Tell her that you like something about her, something specific. No, not the eyes, unless that really is something you're utterly attracted to. And certainly not her breasts. Maybe it's the curl in her hair you noticed. Maybe it's her dimples, or her shoes. You get the idea. Now you're inform-

ing her that you've been paying attention; you've been looking at her because of her uniqueness and her style, not because she's another conquest who seems available and because you're a guy who needs to get laid.

Also, is she single? Did you bother to ask? Or did you assume that she's single because she's doing that smiling. come-'n'-get-me-boy look? Well guess what, guys, sometimes girls smile at you because they want your attention, not your company. So you'd better find out which it is. Ask her if she's single, and don't be afraid of the answer. Maybe she is, maybe she isn't. Maybe she says she is and she's lying. Regardless of what her answer is, at least you're getting some practice on approaching women.

What happens next? A conversation. It's Q&A time. And the questions you decide to ask depend on the environment; the locale; the girl, etc. But whatever the questions are, they ought to be about her. A conversation is supposed to be mostly spontaneous

Now some of you are probably wondering, "What the hell does your ass know about approaching women?" Well, not a whole lot. And, fortunately, it doesn't matter for me: I have a girlfriend and I'm loval.

And it didn't start with a flirtatious smile. It started with a dollar bill. I stole her dollar. "Huh?" you're saying. Yeah, really, I was standing behind her in line at a coffee shop. She had a dollar in her hand for the tip jar, which was being refused by an employee, who was obviously a friend, not allowing this girl to pay or even leave a tip, so I grabbed the dollar out of her hand and stuck it in my pocket. I gave it back, of course (when she spun around, I noticed that she was too cute to steal from). Then she asked if I smoked [cigarettes]. Yes, I said. Let's go sit outside for a smoke, she said. And it wasn't just a smoke: it turned out to be several. We sat there for al-

► Continued on page 60



ASIAN FILMS ARE GOLL

# Of Breast Milk & Turtles

Film-crazed New Yorkers were treated to the funky, surreal, romantic, and offbeat world of Asian cinema in the Asian Films Are Go!!! New York Asian Film Festival 2002 which

loud and irritating, romances are tired, comedies are stale."

The much-needed antidotes to the weak products Hollywood has peddled are the original, energetic, and no-holds-barred films coming out of South Korea, Hong Kong,



ran from April 27th through May 2nd in Lower Manhattan's much-loved Anthology Film Archives, Presented by Subway Cinema, the New Yorkbased film programming collective that is consistently outdoing itself with each new festival, Asian Films Are Go!!! once again proved that pure celluloid ecstasy can be had without kowtowing to mainstream American fare. This defiant stance against the celluloid excess of America was eloquently expressed by Subway Cinema's resounding mantra that "Hollywood has failed us. Instead of movies they've given us marketing campaigns. Horror movies are boring, action movies are



Japan, and Thailand, Bang Raign, Thailand's biggest blockbuster so far, tells the near mythic tale of the uprising of Thai natives against their oppressors. Equal parts biopic and action adventure with a healthy dose of political intrique, Bana Rajan reminds us all that if done right, the

historical epic genre need not be stuffy or boring. Full of sweeping camera movements and sumptuous colors, this is a truly unforgettable film. The perfect balance to Bang Rajan's flag waving is Takashi Miike's (who wowed and sickened last year's Subway Cinema festival with the unsettling Audition) captivating Visitor O. What can you say about a sparse film (shot on DV and mostly in blue





filter) that celebrates love of family, breast milk, incest, and corpse mutilation except that to see it is to believe it. Milke's latest exercise in morbidity and rumination on obsessive love has earned the title of "Most Offensive Movie of 2001." Then there's Korea's My Sassy Girl, a

romance with a tough exterior hiding an 80,000-volt heart. For those of you are used to romantic fare with the bland pairing of the strong male wooing the usually frail and giddy heroine, My Sassy Girl blows away this formulaic stereotupe with a vengeance. And what Asian film festival would be complete without a pair of old-fashioned monster flicks. right? Wrong! With Gamera 2 & Gamera 3, the cheesy and innocent flying turtle that helps mankind is gone. In its place is a Gamera that unleashes hell on Earth in a fright-



eningly real and eye-popping canvas of Hollywood-style special effects and digital imagery, Rounding out the festival were Pistol Opera, One Fine Spring Day, Jiang Hu-The Triad Zone, Kick the Moon, Freeze Me, and the gorgeous Bollywood epic Dil Se.

If Subway Cinema keeps up this impressive selection of films in future festivals, film critics and film buffs alike will no doubt flock to the Big Apple the way they do with Cannes, Telluride, and Sundance. Just don't expect the folks at Subway to give you a private room to gab on your cell phones. With Subway Cinema, it's all about the movies.

MARK YOSHIYAMA

### KOREATOWN L.A. RIOTS TEN YEARS LATER

# Decade Of Reconstruction

A decade ago, LA felt the wrath of despair from an urban-plighted African American community robbed of its dignity and respect following the acquittal of the LA police officers who beat Rodney King. The injustice of this blatantly



racist acquittal sparked an us-versusthem mentality that manifested in a bloody uprising that spilled into attacks on Koreans in K-Town and anyone who represented the "establishment." Last April, MTV aired "Back To The Hood" hosted by rapper Ice-T, who told it like it was from the perspective of the people on the streets. African Americans, Hispanics, and Koreans from all walks of



the community spoke frankly about their experiences and feelings. Fascinating and frank, the final statements as to the conditions in LA prior to the riots ten years ago, and the conditions today, were frighteningly similar. "Can we all just ... " Well, you know. MARY JUN

# The Silk Road: A Cultural Exchange

The Smithsonian Institution has announced that their 36th annual Smithsonian Folklife Festival will be, for the first time in its history, a single-

themed event: The Silk Road: Connecting Cultures, Creating Trust.

Historically, the Silk Road refers to the tangle of trade routes that had exist-

FESTIVAL FACTS WHEN: June 26–30, July 3 –7 WHERE: Outdoors on the National Mall between 7th Washington, D.C. ADMISSION: Free

ed across Asia and Europe, dating back to the first millennium B.C. and existing

through the middle of the second millennium A.D. Not only were material goods (including silk) and spices traded along these routes, but ideas, philosophies and cultures were shared as well, including

mathematics, technology, science and music. Today, the Silk Road symbolizes

the crossing of various cultures not only between Europe and Asia, but also lends its symbolism globally. The Smithsonian Institute's 36th annual festival, produced jointly with The Silk Road Project, a global art and culture initiative led by cellist Yo-Yo Ma, will include an array of musical performances, crafts and food demonstrations, storutelling sessions, workshops, and forums where cultural issues will be discussed. ALEX LUU

-Yo Ma playing a *morin khuur* 



# Big Things Come In Small Sizes

Move over boy band wannabes, here comes Adam Ho!

Take a leisurely stroll down the busy 3rd Street Promenade in Santa Monica, California, on any given weekend and you're bound to see a number of street performers entertaining tourist and locals alike. In this open-air atmosphere, a muriad of sounds and smells fill the air. One sound is unmistakable: the one very cool live electric guitar being played by Adam Ho, one of the youngest street performers to hit the row.

Ho, voted best street performer in 2001, was born in Dallas in 1989 to Vietnamese parents who met here in the US during the late '70s. His father, who was a singer himself during his days with the militaru during the Vietnam conflict. supports his son's endeavors and can always be spotted cheering Ho on with his wife by his side, Ho started playing the guitar at five and now digitally masters his own CDs where he performs all quitar. bass, keyboard, rhythms and vocals for each track. At just 13 years



of age, this 7th grade student of the arts wails out such classics as "Hotel California," "Susie-Q," and "Stairway to Heaven," in addition to a few of his own compositions.

In addition to music, Ho enjoys studying Tae Kwon Do, drama, singing and comedu. He landed his first national commercial for the Library of Congress, where he received the "Outstanding Young Musician of the Year" award, and was even a prize winner on the "Gong Show." Currently, Ho aspires to become a film director and is studying towards creating his own films in the near future. Way to go, Adam Ho! SLIM

10TH UC BERKELEY CHINESE MARTIAL ARTS TOURNAMENT

# A Kick-Ass Party

The 10th annual UC Berkeleu Chinese Martial Arts Tournament and

exhibition took place within the school's Haas Pavilion this past April with 455 registered participants from North America, Europe, and, of course, China, Over 1,500 bloodthirsty spectators filled the hall as some of the most skilled practitioners took to the floor. The event opened with a traditional Lion Dance performance, going late into the

evening (and I mean

late) with masters and competitors defuing gravity with fanciful flights of swordplay and stick fighting. The masters demo included such greats as Liu Yun Yin of the Shanghai Wushu



Team (baqua) and He Jing Deo(double broadsword). A special delegation from the Chinese Wushu

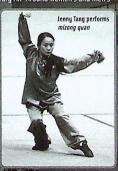
Association came to observe the event, accompanied by the Technical Chairman of the International Wushu Federation, Master Wu Bin of the



A butterfly twist in mid-flight

Beijing Wushu Institute, who happens to be the former coach for America's favorite bad boy, let Li.

Winners of the competition include Jennifer Haight and Joe Scarcella, who took the contemporary All-Around women's and men's



awards, respectively, while the adult traditional All-Around went to Karl Fong. For more info, check out their website at: OCF. Berkeley.edu/ ~CalWushu/Tournament. s

AMERICAN CINEMATHEQUE JOHN WOO RETROSPECTIVE

# It's All About Friendship

Last April, the American Cinematheque held a four-day John Woo retrospective that focused on his best-known Hong Kong films. Woo fans were treated to screenings of the director's private prints of Hard Boiled and the uncut Bullet In The Head, all at the beautiful Egyptian Theater in Hollywood. Other Woo opuses screened were the Chow Yun-Fat/Ti Lung classics A Better Tomorrow I & II, The Killer, a new print of Once A Thief, plus his Hollywood hit Face/Off.

But the real treat of the event was Woo's personal appearances for two nights, where he participated in four insightful Q&A sessions. "I was a comedy director [in Hong Kong] even though I don't smile on the set," he revealed.

He also spoke fondly of his Hong Kong colleagues, director Tsui Hark and producer Terence Chang. Comparing filmmaking in the States to Hong Kong, Woo talked about having creative freedom overseas, enduring the excruciating pre-production of his US projects ("Too much time, money, and energy in meetings...In six months, I could've made another movie!"), and was impressed with his American crew's professionalism.

Woo also disclosed a few tidbits on his past and future projects. Bullet's first half was semi-autobiographical. His final HK film, Hard Boiled, was a result of being "very angry about crime"—the inspiration to create "a Dirty Harry-type



character" in the creation of the lead character of Teguila. Also, its original baby-poisoning theme was ditched because he "didn't want to influence bad things." For his upcoming film about 19th-century Chinese railroad workers, Men Of Destiny, he hopes to work with Chow and Nicolas Cage. As for returning to HK for another film, he's not interested, but would like to film in other different locales worldwide. On the consistent theme of friendship in his films, Woo admitted, "I'm too emotional. All my films are about friendship." John, you big softie.

For more info on upcoming programs at the AC, check out: AmericanCinematheque.com. DJ FILIBUSTER

ANA BARREDO

# Instant Filmmaker

Taking the do-it-yourself ethic to heart, Ana Barredo has scored a hat trick in writing, producing, and directing her first independent feature, A Real Job. The film is a romantic comedy about a video store clerk meeting his dream girl while on the job, starring a cast of unknowns. A DVD project manager for Image Entertainment, Barredo came to the US from Manila when she was eighteen. While studying Psychology (to appease her parents) at UCLA, she

their eldest daughter frivolously wasting her education on art-related pursuits." Barredo explains.

On an impressive shoestring budget of around \$10,000 (not to mention some clever purchasing tactics), Barredo made A Real Job with a Canon XL-1 DV camera purchased on eBay, plus a four-week film production course at the American Film Institute, support from friends, and a few credit cards. After its completion, Barredo hit the festival circuit,

> including a showing at the NYC Film Festival-the day before September 11th. "[Mayor Giuliani] was attending the festival," she recalls, noting that she was scheduled to fly out the next day. "I was stranded in Brooklyn for five daus!"

While other Filipino American films center on the Filipino experience, Barredo chose not to follow the same route. "There aren't a lot of

A Real Job



Ang Lees and Gregg Arakis out there writing and directing mainstream films," she points out. "I would like to see that list grow by race and by gender. That's not to say that my next project won't be Filipino-centric"

Although A Real Job's crew was mostly made up of Barredo's coworkers, "The executives were unaware of my 'underground weekend project." Later, Image's head of marketing asked to see the final cut. "Much to my surprise, he liked it!"

Now, the film is available on DVD (complete with commentary)...on her employer's imprint. There's irony in here, somewhere.

For more info on the film, check out AReallob-TheMovie.com.

MAX MEDINA

# Dim Sum

bought all distribution rights for Hiuao Miyazaki's



Spirited Away, Japan's highest-grossing film of all time. Disney previously distributed Miyazaki's Princess Mononoke.

Michelle Yeoh stars in cinematographer Peter Pau's (Crouching Tiger, Hidden Dragon) upcoming directorial debut, The Touch, with Ben Chaplin (Lost Souls).

> Also starring in Andrzej Bartkowiak's Cradle 2 The Grave

with Jet Li are Kelly Hu and Mark Dacascos. Meanwhile, Li's Hero is currently



scheduled for a December re lease through Miramax.

· While waiting for new material from ex-Pixies guitarist David Santiago's current band The Martinis (with Linda Mallari), check out the Pixies' "new" CD of demos in July via indie label SpinArt, featuring material from the same tape that spawned the seminal band's 1989 debut, Come On Pilgrim.



 Pana M's David Paio has joined former Smashing Pumpkin Billy Corgan's new band Zwan (which also features Jimmy Chamberlain). As for James Iha, fans are still eagerly waiting for his second solo album, plus material from his new "supergroup," The Virgins, featuring Melissa Auf Der Maur (Hole/SP), Ryan Adams (Whiskeytown), and Evan Dando (Lemonheads).

Due next year, Disney's sequel to Mulan is in the works, featuring the voices of

Ming-Na, Lauren Tom, B.D. Wong, Lea Salonga,

and Donny Osmond (!). » "Enterprise" has been renewed for another season.

worked at a video store called Laser Blazer, which later became the backdrop for her film, "My conservative parents would not have approved of

# Hey boba boy, those better not be mu drinks McFarlane Toys Punk-Ass

# Ichiro

Only the boys at McFarlane can make a baseball figure look cool standing still. Much like Japanese animé figurines, Ichiro in this Sports Pick series strikes a classic pose at the plate. Even at six inches (not including the bat), Ichiro is an inspiration to many young Asian sports fans. For more, check out Spawn.com. s

# Super Street Hot Wheels

We just can't seem to get enough of these little guys, but at these prices, who can? These specially-tooled and dressed 100% Hot Wheels at \$20 a set are not to be spun across the kitchen floor and under the oven forever. Look closer, and you will see the difference between these collector's

# The Scorpion King's Cassandra, the

terchangeable hands. s

The Dragon Lives

Digger and the boys at Art Asylum have released a new series of four 7" Bruce figures. "Brave Little Dragon," "Immortal Dragon," "Hong Kong Dragon," and "Ascension Of The Dragon" all capture the fury of Bruce. Each features different facial looks, a color pedestal, a variety of whoop-ass weaponry, and in-

> queenly siren/sorceress portrayed by real-life doll Kelly Hu, has been immortalized as a tou-part of a series of official Universal Studios-licensed action figures from the hit movie s

> Cassandra



# Ching Head

Diamond Distribution

Hong Kong-based Jason Chou designed these 6" figures based on the soldiers of the Ching dynasty. The Chinese character found on the soldiers' uniform translates to "Yung" (bravery). Available in two limited versions of 500 each, Ching Heads will soon be distributed exclusively by Diamond Distribution with variations on the available accessories. s

two egg tarts as an option if you don't like boba and a note pad to take orders with. items and those in your old toy box. SLIM Website: 2da6.com, s



Waiter

Hong Kong-based Kevin Mak-one of the co-founders of 2da6 (read:

yee-da-yuk) action figures-has immortalized these punk-ass waiters

with as much edge as they could fit

on ten inches of plastic. From the

tinted hair, tats, hangin' butt and

slaps, just looking at this guy makes me feel like calling the health de-

partment. Super-exaggerated pro-

portions lend to the perspective view from the left side. In the box, you

get an interchangeable arm carrying







FUJIFILM AXIA EYEPLATE DIGITAL CAMERA

# Wallet-Size

The Eyeplate (\$129) is one of the most portable digital cameras on the marketit measures 3.3" x 2.1" (about the size of a business card) and is .2" thin. It has a fixed focal length lens and shoots photos at 640 x 480 pixels per inch-small by today's camera standards, but enough for web usage. Storage is done on 8MB of flash memory, good for around 26 maximum resolution images. The Eyeplate



PIONEER AVH-P6400CD HEAD UNIT

# Watch This

Another reason to spend more time in your car! This fancy single AM/FM/CD player features a motorized 6.5" TFT active matrix display (which pops out of the head unit) in 16:9 widescreen format. It's ready to be hooked up to your Pioneer mobile DVD player and CD changer, and is XM radio-ready. It also includes an input for an optional back-up camera and is voice control-capable. "But officer, I wasn't watching Enter The Dragon while I was driving..." Sure. Website: PioneerElectronics.com. DJF

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## CRUNCHY STUDIOS **Clothes With Noise**

From Crunchy Studios comes a line of cute Sanrio-influenced clothing, but with a cool vibe geared toward us older "kids." One of their bestsellers features a mischievous panda blowing a boba pearl at another. See their complete offerings at CrunchyStudios.com. ELLEN NGUYEN

NIKE AIR PRESTO LINE

# Kicks And More

Presto is Nike's stylish and affordable new line of casual shoes, sportswear, and accessories. The lightweight men's and women's shoes feature

soft-constructed uppers of mesh and nylon for sporty casual days, matching the line's unique tops and sweats. Presto's

> spacious backpacks and bags combine contemporary Neoprene-like material with lightly constructed frames.

Website: Nike.com. sum



## **ELECTRIC FUEL INSTANT POWER CHARGERS** Power From Air

If you told me I could recharge my battery with oxygen, I'd turn around and try to sell you water that would make your car run. But upon opening the hermetically sealed wrap and plugging in the Instant Power recharge kit, within a minute, I was back in cellular bliss. Good for up to three charges, this little bugger really works! On the road or away on a trip, this small portable unit will utilize oxygen to convert energy through Zinc-Air fuel cells to recharge anything from cell phones, PDAs and camcorders to digital cameras. Prices range from \$14.95 for cell phones to \$19.95 for PDAs, with replacement cartridges for \$9.95. Combo packs with car lighter adapters, as well as USB adapters for recharging via your laptop can also be had. These units are readily available at CompUSA, Wal-Mart and Staples. All you need is some cash and you'll be back in action. Website: Electric-Fuel.com. SLIM



# **HYUNDAI HCD-7 CONCEPT** K-Cruiser

With hot new cars like the Santa Hyundai is really starting to shed new California-designed HCD-7 concept is a sleek luxury performance sedan, fitted with an all-aluminum 4.5 liter 32-valve V8 engine (270 horsepower), a five-speed automatic transmis-

sion, and huge 21" wheels. Coming soon...maybe.

### MIITYA NG PILIPINAS-USA 2002

# Pinau Pageant

Island-spawned beauty, talent, and wits filled the Grand Ballroom of the New Otani Hotel and Garden in downtown LA last March. There, the Mutya ng Pilipinas-USA coronation night saw Miriam S. Chui, a twenty-year-old college student from West Covina, California, take the coveted Mutya ng Pilipinas-USA crown for 2002. With aspirations to become a child psychologist, Chui will represent the Filipino-American community at the Philippine finals held in Manila this June. Other court members include Aamara Lunz T. Ysrael (1st runner-up), Janice L. Quindara (2nd runner-up), and Jennifer Vidal Camacho (Mutya ng Pilipinas Tourism USA 2002). SLIM



# REVEREND TOM KURAI He Bangs The Drums

Reverend Tom Kurai, instructor for Satori Daiko of the Taiko Center of LA, keeps busy teaching students the art of taiko throughout Southern California. On top of leading classes at LA's Japanese American National Museum, TRW Aerospace in Redondo Beach, Sozenji Buddhist Temple in Montebello, and Patton State Hospital in San Bernardino (as music therapy), UC Riverside students can enroll in Rev.



Kurai's one-unit course under the UCR Music Department. "It is the first hands-on taiko ensemble class that I know of," says the reverend. However, spaces are few, and he claims to have "many return students." If attending his classes at any (or all) of these locations isn't possible, check out times and locations to catch one of his memorable, heart-racing performances: TaikoCenter.com or Ethnomus.UCR.edu/Taiko/UCR-Taiko, htm. DANIELLE NAGAMI

# VH1'S STEVEN TAO Behind Program

Last year, we saw VH1's first forau into the film industry with Zoolander, the wacky Ben Stiller vehicle based on Stiller's own hilarious skits for the VH1 Fashion Awards. Since then, VH1 has taken the bull bu the horns in its aggressive search for even more cool content to add to its already existing lineup of variety music-based series, specials, live events and acquisition-based programs.

Enter Steven Tao, Senior Vice President of Programming and Production for VH1. A Chinese American from Palo Alto, California, a graduate of Claremont McKenna College and Anderson's Graduate School of Management at UCLA, Tao is the perfect example of an Asian climbing the ladder of success in Hollywood today. His film credits came early in his career while at Walt Disney and Touchstone Pictures, where he was involved with features such as The Doctor, The Three

Musketeers and Operation Dumbo Drop. Tao's most recent television accomplishments before arriving at VH1 included overseeing the production of the TNT series "Breaking News," and the WB pilot "Murphy's Dozen." While at ABC, he oversaw the



development of the Emmy Awardwinning "The Practice," "Once and Again" and "NYPD Blue." Add to that impressive résumé a stint as programming consultant to 20th Centuru Fox Television where he helped develop the James Cameron hit "Dark Angel"

Tao splits his time between MTV's West LA and New York offices. Bright and youthful, Tao does not see color lines in his work, though he has pitched for more Asian representation in the industry and is a proponent of opening doors for minorities of all color.

Much of his days are spent with agencies and producers who bring to the table new shows and movie ideas. From there, Tao oversees the development of projects which naturally include some form of music angle. Some of these projects include stories to be brought to film as proprietary properties of VH1.

Currently, Tao is working on "Militaru Diaries," which puts camcorders into the hands of soldiers within the US military community. The series reflects the real-life experiences of daily military life in all its raw and glorious nuances. With so much attention given to national security and world politics, this show is bound to be a hit among many viewers who have become enthralled with reality TV. As VH1 carries a slightly older demographic than its counterpart, MTV, Tao is directing his efforts in branding the music network as an entertainment venue for the more astute viewer who is interested in informative, insightful and entertaining topics.

As more films and original projects are likely to evolve from within VH1, we anticipate greater programming to evolve from the network and Steve Tao. SLIM



BRUCE LEE ON AMC For you cheapskates who still haven't bought the excellent Bruce Lee: A Warrior's Journey DVD, the AMC cable channel will be airing the John Little documentary on July 2. The film includes previously unreleased footage from The Game Of Death, assembled into a short film based on Bruce's original notes-strikingly different from Robert Clouse's unfortunate 1977 version. Check your local listings. Website: AMCTV.com.

**FUCK YOU, A&F** 

# With The Wrong

T-shirts with phrases like "Two Wongs Can Make it White" and "Get Your Buddha on the Floor" may have been amusing to the popular brand name clothing store, Abercrombie & Fitch, but thousands of Asian Americans across the United States beg to differ. The t-shirts not only contain offensive phrases, but also have demeaning caricatures of Asians in rice hats and extremely slanted eyes. AGF's clueless attempt at "ethnic humor" have been met bu controversy, anger, and protests from the Asian American community. All across the United States, Asian Americans, especially those from college campuses, rallied together and made their collective voice loud and clear. Last spring, cities such as







San Francisco, Houston, and Boston saw one of the first waves of organized protests and boycotting of the clothing store. Asian American college associations from coast to coast took action by protesting in front of

A&F stores, with signs belittling the store with phrases like, "Artfulbigotry & Kitsch" and "Abercrombie supports racism." These simple yet powerful signs and placards reflected the collective pain and outrage

the shirts have sparked. Demonstrators also handed out flyers educating bystanders of the racist actions taken by AGF, showing their closemindedness and insensitivity to the Asian culture. A&F may have thought that the shirts would be a funny fashion statement, and that the Asian community would not rise up, but the actions taken by these college students blows the stereotype of the "silent and submissive" Asian to oblivion, giving A&F a taste of Asian American pride, resilience, and activism in the face of injustice.

Websites: BoycottAF.com, NAASCon.org. ALEX LUU



### YOLK ON THE ROAD VIDEO

Check out the first in a series of short videos documentina "YOLK On The Road" at iFilm.com. First up is a look at the Hot Import Nights car scene phenomenon at Del Mar, CA, hosted by actor Jack Yang and featuring interviews with model Sasha Singleton and car guru RJ Devera. iFilm.com/ ifilm/product/film\_info/ 0,3699,2425765,00.html

WHERE'S MARIE? Unfortunatelu. Marie Matiko's part in the recent Sum Of All Fears ended up on the cutting room floor, reportedly because she was too attractive to not hook up with the Jack Ryan character. Maybe it'll turn up on the DVD? VC FILMFEST 2002

## A Few Good Strips On Too Much Reel

With three venues, eight days, 37 scheduled programs and over a hundred films and videos, this year's Visual Communications Los Angeles Asian Pacific Film & Video Festival 2002 appeared to have a lot to offer. But by closing night, only a handful of films had made an impression. That's not to say that the less impressive features and shorts had

nothing to add to the festival. Noteworthy about this year's festival is the diversity of cultures and sub-cultures represented throughout the screenings, the risks taken by a few of the filmmakers, and various attempts by

many of the works to challenge societal preconceptions about Asian Americans today.

VC Filmfest 2002 opened with Justin Lin's Better Luck Tomorrow



which, judging by its audience draw on both nights it was screened, was a crowd favorite. Bertha Bau-sa Pan's Face, starring Kieu Chinh, Bai Ling,

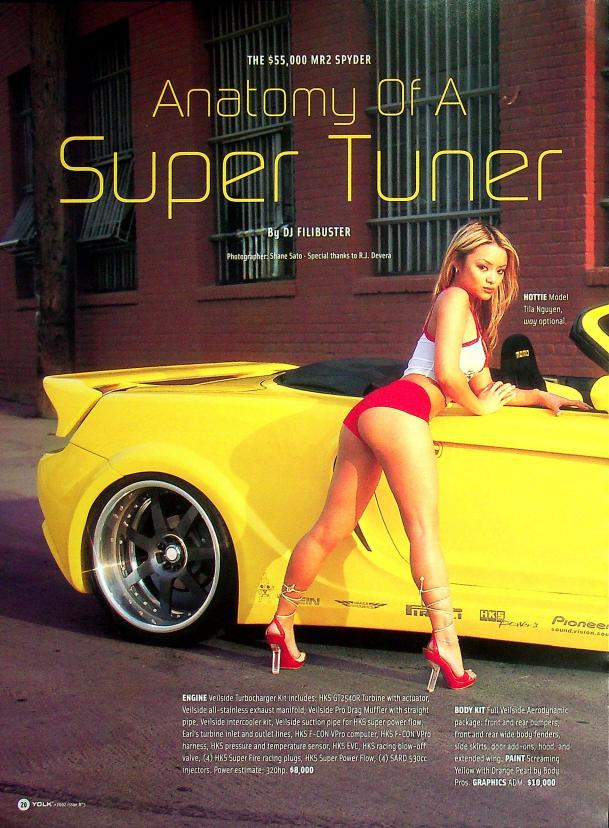
Continued on page 62

### EAST WEST PLAYERS 36TH ANNIVERSARY

# Vision To Behold

Last April, the East West Players theatre group celebrated its 36th anniversary at the Bonaventure Hotel in Los Angeles with its annual Visionary Awards banquet. Emcees Amy Hill and Alec Mapa presented an evening of entertainment performed by the multitalented EWP ensemble. The highlight of the evening came when John Woo and Jet Li met center stage in an exchange of bows. Li received his Visionary Award from both Woo and Terence Chang. Other visionary awardees included singer/actress Lea Salonga, EWP's own Irma Escamilla, and the Ralph M. Parsons Foundation for their concerted efforts in support of EWP. YOLK congratulates all at EWP for another great year of productivity in the arts for Asians everywhere. MARY JUN







**IWAO TAKAMOTO** 

# Scooby & Iwao,

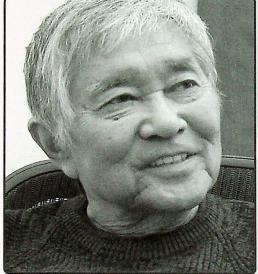
### By CYNTHIA QUIMPO IGNACIO

Photographer: John Mahoney Scooby Doo photos @Warner Bros.



When Scooby Doo hits the big screen this summer, complete with teen heartthrobs Freddie Prinze, Jr. and Sarah Michelle Gellar, and a CGI Scooby, one would be hardpressed not to remember the simple charm of the originally animated cowardly dog with an adventurous heart. Before computer graphics took over the creation of so many celluloid monsters and creatures. there were actually master artists that sat at their drawing tables and painstakingly penciled by hand the cultural

graduated at the top of his high school class, had journeved from Hiroshima to America in order to improve his health. This would have enabled him to pass Japan's exacting rigorous physical standards required for admission into the universities. "He decided to come to America and work on farms, so that the labor would help build him up physically," Takamoto says, "and then he just ended up staying. The only trip he made back to Japan was to marry my mother." Takamoto



and animation icons that fans have come to cherish today. Though their skills were unmatched, these master artists for the most part were unsung

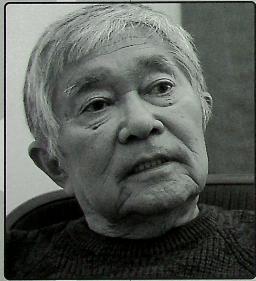
One of the greatest of these unsung heroes is Iwao Takamoto, long time Disney and Hanna-Barbera artist. Takamoto worked on classics such as Lady And The Tramp, Sleeping Beauty, 101 Dalmatians, and Cinderella as well as "The Flintstones," "The Jetsons," and, of course, "Scooby Doo." For an artist who has brought us such joy and laughter, Takamoto has lived a life filled with dramatic lifechanging moments.

Takamoto's father, who

was born in Los Angeles, and was an extremely bright child and excelled in school. However, his academic days were cut short after the bombing of Pearl Harbor and the subsequent internment of Japanese Americans. Takamoto and his family ended up in Manzanar.

After the end of WWII, he returned to Los Angeles. "When I was in the camp," Takamoto remembers, "I had met two men who had art directed for film studios. Just for the fun of it I would sketch things around the camp, and they both encouraged me to possibly consider it as a profession. Remembering this, I called Disney Studios." Takamoto made an appointment for an interview, and was reminded to bring his portfolio. Having never attended art school, he didn't have an official portfolio, "I bought two sketch pads," Takamoto laughs. "I just filled up both of them over a weekend with whatever I could think of, mostly of people." He remembers taking the two sketchbooks to the Disney Studio and sitting in the waiting room, surrounded by artists dressed in suits and ties, carrying impressive black leather portfolios. "The interI'd better pack up because I'd be moving again. I found myself in a unit under an animator named Milt Kahl, who was legendary, even at the time. Milt was part of what people now refer to as the Nine Old Men, who were the core of Disney's animation staff. For 15 years I was able to work with the Nine Old Men-they were the top of the industry, and they were my teachers. They were the best animation school in the world, probably in the history of animation."

After 15 years, Takamoto



viewer looked at my two sketchpads very thoroughly, asked me if I could wait for 15 minutes, and left with the two pads. He came back, sat down, and said, 'Can you start Monday?" Apparently, he had checked with some of the animators and was advised to go ahead and hire me right away, which I found out later was unusual."

Once in the halls of Disney, Takamoto was taught the basic mechanics of animation, and was set to work in Disney's short film division under the auspices of Bob Carlson. One day, he was given a scene from Disney's feature animation department, and upon completing it, "I was told that

realized that Disney's golden era was coming to an end. "Walt decided to cut back on feature animation," he explains. "There would be just enough work for the kind of top-of-the-line animators that I mentioned training under, and they were at their peakthe Nine Old Men were about as outstanding as you could get. It would have been very difficult for anyone else to have opportunities with only that single piece of feature picture that was going to be released every other year." It wasn't long after that when he got a call from Joe Barbera and Bill Hanna, both formerly with MGM. "They had produced over a hundred "Tom

and Jerry" cartoons and had won seven or eight Academy Awards," Takamoto says. "But with the studios' cutbacks MGM was severely affected as well. So Joe and Bill decided to start their own studio."

In 1961, Takamoto finally decided to resign from Disney, and has been with Hanna Barbera for forty years. "It was a very fortunate move, because

couldn't ask for a job that could be any more fun-and that brings me up to where I am today. Right now there's an upsurge in something I designed 30 years ago-a group of teenagers and a dog named Scooby Doo."

Takamoto had a major influence in the creation and design of Scooby Doo. "The initial impetus for the devel-

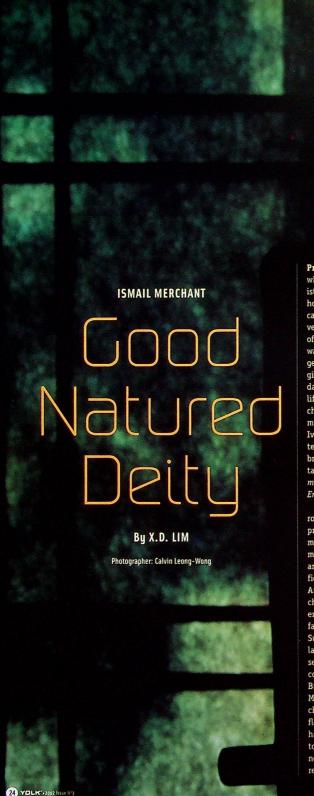




Hanna-Barbera was on the leading edge of television animation." Takamoto offers. "I've worked on all their classic material, like "The Flintstones," "The Jetsons," and all of their short subject characters like "Huckleberry Hound," and "Quickdraw McGraw." I was heavily involved in just about every project, working closely with Hanna and Barbera, and was given an exciting degree of freedom. I

opment of the "Scooby Doo" show came from Fred Silverman at CBS, who requested a teenage mystery show," Takamoto recalls. "At first, the characters consisted of only the four teenagers. Joe suggested adding a dog, which had enlivened some of the other shows that he had created, such as 'Johnny Quest." Takamoto insisted that Scooby be a big, clumsy dog, so that

→ Continued on page 62



Press day. For those of you who saw Hugh Grant's journalistic folly in Julia Roberts' hotel suite in Notting Hill, I can tell you the real thing is very much the same; a group of well-prepped, well-bottledwatered writers huddled together to interview/promote a given celebrity. And on this day the talking head was prolific film giant Ismail Merchant, the other half of the much-lauded Merchant/ Ivory Productions, the solid team responsible for high brow yet thoroughly entertaining fare such as The Remains Of The Day, Howard's End. and A Room With A View.

Things kicked-off with a round table discussion (comprising mostly of questions meant to impress Merchant more than to illicit any great answer), followed by Merchant fielding individual journalists. And as I sat down across Merchant, the fatigue was apparent on the producer/director's face and I felt for the quy. Sure he's about to debut his latest directorial effort, the self-proclaimed "endearing comedy" The Mystic Masseur. But as I sat there watching Merchant try to remain cheery-he had only just flown in from Paris and he had a set of phone interviews to do still-I could tell it's not always easy. And what I really saw that day was more

than just what cinematic deity was, I also saw a really good sport too.

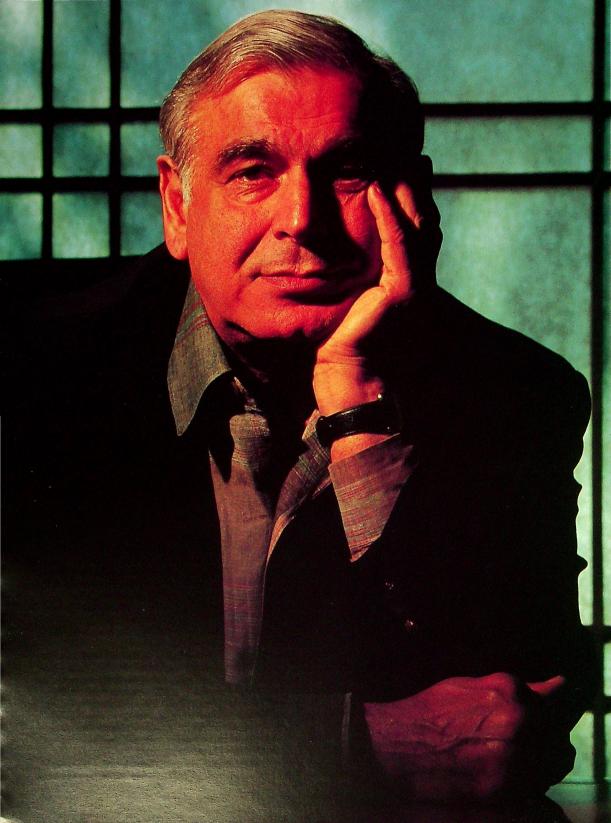
YOLK: How did The Mustic Masseur become the latest project from Merchant-Ivory?

ISMAIL MERCHANT: When I was reading it I told Jim I want to direct this film, it's so funny and so charming. And it's set in Trinidad about the Indian community and I think I would make a very good film. And he said go ahead and do it, because it's my own feel-

I heard you had problems securing the rights to V.S. Naipaul's book. I tried for two years with his agents and I wasn't getting anywhere, so I tried directly and then he replied to me. And I wrote to him to say, can I come and see you and tell you about my passion for your book. And he wrote me and said, please don't come and see me, I know your persuasive powers are legendary so you can just have the rights (laughs).

How has having such a long partnership with a celebrated director like James Ivory affected you as a director?

You learn from a very talented director, which Jim is, I learn a lot. I see him observe things and do things in a certain way. How much of a painstaking process it is, how much research is involved, because when you see a film, you must



feel like you've gone through that experience. And Jim's films always have that. So in my own way I want to give the same reflection that these people have gone through that same process, they become part of the character. When serving as producer on lvory's films, have you ever had a situation where you had to fight yourself not to take over the cam-

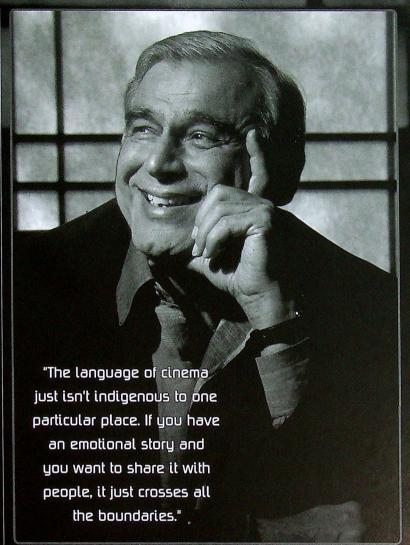
Not really. From time to time I might say that he could do a few shots different here and there. I rely on his astute observational powers when he shoots a film, so I leave him alone and that's really the best way to do it.

era?

If you're Ivory's producer and he's your director, is there a logistical battle between projects when you want to take the director's chair? Yeah, there's a big battle. I take out my sword, he takes out his sword (laughs). He has to wait. And I have to wait too until he finishes his movies. It's just automatic. If you feel strongly about something, then your partner has to understand that you want to go do something. The Golden Bowl was finished and I said ok, now I'm going to go do this. Jim had the time. He was writing something. He was writing Le Divorce, and when he's writing something he can't direct something, so I said why not put the company to better use?

Most young filmmakers are cautious when they enter Hollywood, be it artistically or financially. How did you get over that to make the type of films that you do?

One can't live in fear. I cannot live in fear that my film will be a success or not. I can be disappointed that a film didn't do as well, but fear really isn't in my personality. So I would say that if you are fearful of something you couldn't succeed. Really, you can only move in a direction that will give you maximum encouragement. You know you take the bull by the horns and if the bull is very difficult, very



tenacious and strong, you still have to control the bull. And that's the best way to do it, is to control the bull. It hurts sometimes but it doesn't matter. You have to go through that process of being hurt. Hollywood generally likes to perceive the darker-skinned filmmakers as foreigners. Did you have to deal with that during your

I have not been treated as a foreigner. I was always spoken to as if I have the right and privilege to be working and that I had the right to be treated like the Americans are treated themselves. So I never felt there was any kind of prejudice coming from either way. I still have my Indian passport and as a matter of fact, I think being Indian enhanced my success, not detoured it. Maybe things have changed now, and because I am who I am nobody can challenge that. Maybe if I were to start now at the lowest of the ladder there might be struggles, but life is a struggle. I can sit here today and say that to you and you have to overcome that strug-

A lot of minority filmmakers are producing modern, socially conscious films. Have you ever thought about tackling similar

I think there are films that are being made by the younger generations that are speaking of the prejudices the community has of its own people, and not as much what people on the outside of that think. When one makes a film they deal with what they know and they speak about that.

So you don't have an agenda to cross social barriers, that's just

# sometimes a by-product of your films.

The language of cinema just isn't indigenous to one particular place. If you have an emotional story and you want to share it with people, it just crosses all the boundaries. Like with Ang Lee's film Crouching Tiger, Hidden Dragon, which has crossed all the barriers you can think of, yet it is so engrained in China. I think it's a good sign that one's mind is getting opened. Would you be willing to help out goung Asian American filmmakers?

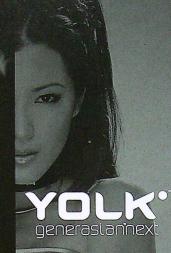
If there's a good story or a good project, I don't want to pinpoint just Asian Americans, but if the story is there, why not? I would be the first person who would want to help. Because it's something

have to have the motivation and that drive.

You are known for high quality filmmaking with very modest budgets; how do you manage your economics against your art? I think that you have to sort of work for it, you have to struggle for it. And at the same time you are not given to big luxury that a lot of money can do for you, because there is no point to it. If you gave me ten million dollars to shoot a film like The Mystic Masseur, it wouldn't benefit it in any sort of way. None. What was achieved was there, you don't need anymore. We spent three million dollars on this film, two point six million, but it looks like we spent fifteen. So it all depends on your approach to things. For example, we never

### noneu?

Well, first of all, First Class flying. Giving huge salaries, big houses, hotels, etc. They are just a waste. Hilton Hotels in Trinidad, which is really a luxury hotel there, people merely went there to get a drink or two and then came back. They were happy staying with us. We were all sharing things as opposed to going and staying elsewhere. Because there is no personal touch to it. You know, you are hired as a person and you are kicked out after the film is shot. But with us it's not so much. The same cameraman will appear two years later, or the production designer or the sound designer, so there is an ongoing commitment to our films. Others don't have that personal feeling. And we save



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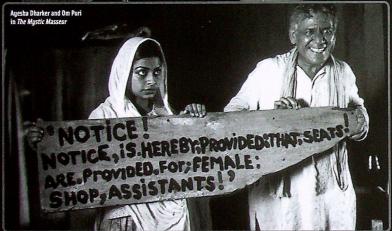
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Kelly Hu (2001 issue Nº1) photographed by Shane Sato ©2002 Informasian Media Group, Inc. All rights reserved



that when people come from the outside, when they need some help. I came from India. When I came to this country, I made my first film which was nominated for an Oscar, a 15-minute short. I worked to get it made. I called everybody in the yellow pages, I didn't even know who they were. I just called them and I said I'm here, I'm from India and I want to make a film. If you have the real sort of motivation and passion to do something, you will do it whether you are Asian American or whoever you are. You

lived in hotels. We all had apartments to go to in different locations and everybody was happy. That's the way we worked right from the very first film. The house we used in Delhi we were shooting in old Delhi and we were living in New Delhi. The cameraman, the electrician, the soundman, myself, the actors, we were all together in one house. And we had a cook who cooked for us. You see that sort of thing, I'm talking forty years ago in 1961. But you know, that sort of philosophy has been kept. Have else can a production save

money. To waste money because a production company gives it means there isn't any personal commitment to the project.

But saying that you want to consistently make low-budget films with profitable (if somewhat low) returns is difficult in this day. Not many people can say that and still be making films.

Well, Merchant-Ivory films, luckily because we have worked for so many years, has become a kind of brand name, so people will go and see us because there is an audience

► Continued on page 61



KID KOALA

# Unmasked!

By JONATHAN GRESLEY Photos courtesy of Ninja Tune

Turntables are nothing new in the world of music. Today. Turntablism seems like its own religion, with Montreal-based Kid Koala (née Eric San) as the self-proclaimed "blasphemous member." His unorthodox style of warping trumpet samples into a live jazz performance is an example of his disregard for scratch DJ con-

ventions. It's precisely this type of individuality that has artists like Gorillaz, Dan The Automator, Money Mark, and Radiohead requesting his musical presence. Topping off a Cuban chicken feast with dessert, Kid Koala gave YOLK a little insight into his work before a recent show with his band, Bullfrog.

### YOLK: How did you get the name Kid Koala?

KID KOALA: There was this soda called Koala Springs. I don't endorse it by any means, but my mom bought like crates of this stuff. It's hard to find now, but it was kind of a joke. You could come to my house and you'd always be offered milk, water, tea, and Koala

Springs. In my practice room there'd just be empty bottles of this stuff everywhere. When my friends started throwing make little flyers and just write "Kid Koala DJing."

### What originally got you into turntablism?

There were a lot of things that sort of happened at the same

time. I had been playing classical piano up until [1988], and that was my only experience with music. I didn't really enjoy it that much, by virtue of having to do a lot of exams and recitals. I didn't find it as any kind of creative outlet at all. At the time I didn't see how you could play that stuff and actually have your own energy, trying to do it according to some code. And it was also that time, you know when you're 12, 13, that was my musically-rebellious period. I was sort of turned on to the music that I was just kind of drawn to from the first time that I heard it. It was just three [hip-hop] records that changed things for me: Coldcut's What's That Noise?; Public Enemy's It Takes A Nation Of Millions To Hold Us Back: and De La Soul's Three Feet High and Rising.

# How did you become active in the jazz festivals?

That's more because of [Bullfrog], actually. They were the ones that really put me on to the jazz fest circuit. Nowadays, jazz fests might have a nighttime show that is more electronic or DJ-oriented. But, five, six years ago it was mainly just live bands. It was with Bullfrog that I played my first jazz festival. It was funny, when we first started playing, we had this Guild membership union, and [on the application] it said "instrument." And I wrote "DJ." And they sent it back, and they were like, "What do you mean by this?" And then I wrote "turntable." And they sent it back, "Well we don't really recognize that ... so we can't give you the membership, you can't be on stage, you can't get paid for it either." So eventually I just wrote "keyboard" (laughs). I could have written back up vocalist or something. It's kind of fun to be part of the confusion a little bit. People have been scratching for like over 30 years, but it's still very confusing to some people who are more, you know, musicians quild.

# How long has Bullfrog been around?

Since '92. When I moved up to Montreal, all that I would do was practicing for battles, practicing on my own, or maybe DJing in a nightclub.

the manager is like, "Okay whatever you guys want to do, just do it." At first it was like 30 people. But as the weeks went on, it just sort of became the thing to do on a Tuesday night in Montreal. So it was a neat thing, that's how we learned to play together.

"If you lock yourself in a room with a bunch of records and a fourtrack [recorder], crazy things will start happening."



# Kid Koala's (Current) Top Ten

Isan Lucky Cat Fembots Mucho Cuidado Lederhosen Lucil Frozen Hosen Henry Mancini Breakfast At Tiffany's KMD Mr. Hood

But, the whole idea of DJing in a band was never playing in a band. You say "band" to me and I would think Niryana or something. But, what we started doing was, we had this Tuesday night at this little club called Voltaire—it was a small place. And on Tuesdays there's nothing happening in this club, so we went in and

Radiohead Amnesiac Beach Boys Pet Sounds Thelonius Monk Misterioso De La Soul 3 Feet High And Rising Fridge Happiness

We were never less than six days away from a show.

50 did your musical style develop a lot from playing with the band?

Yeah, totally! I was playing with this band before I was putting out my own records.

[Signing to Ninja Tune] happened after I had already been playing with the band four or five years. They really opened

me up, 'cause before I was more in a different school of DJing and scratching. Once we started playing more and more together, I started trying to find other approaches to use vinyl in the context of the song—and I really enjoy that. The change keeps my life interesting.

# How are your solo projects different from the Bullfrog songs?

On my solo projects, I like to be kinda free. I can make wacky mix tapes or little vinyl journeys. The goal isn't for me necessarily to do songs, or radio hits, or dance songs, or anything like that. It's more just to make an audio adventure. That's my outlet for that, and it's created much differently from Bullfrog stuff. The stuff that I do for Ninja, or on my own, is more done in a vacuum. It's more like a mad scientist that's trying to put something together. It's not a healthy way of living, but if you lock yourself in a room with a bunch of records and a four-track [recorder], crazy things will start happening. How did you come up with the track "Emperor's Main Course In

# Cantonese"? It actually started as a live routine. I would have the Last Emperor soundtrack, put a beat on it, and cut up things over it. When it came down to putting the tape together, I came across this Cantonese language record and found

these things that translated into English, and then one step further into hip-hop slang, it would make sense, like "I like your style" or "What's the time?" It's kinda rigid for words like "butter." It's so specific it's ridiculous. But for my mom, she would be like, "Why butter? Why scratch butter? What does butter have anything to do with it?" That's what I mean, it's funny to about one person in the room. But also, that one person who understands Cantonese has to have a relatively base knowledge of hip-

► Continued on page 60

# Vibrations

Bu DANIELLE NAGAMI with PAUL DANG Photographers: Jonathan Gresley, Max Medina

Imagine collecting over 100 of the most innovative and creative musicians of our time, mixing in a splash of twisted, fire-breathing industrial artwork, and blending them together over a two-day span in the center of the California



desert. That, my friends, is the Coachella Valley Music and Arts Festival, where last April, an estimated 55,000 beatheads of all kinds flocked, hoping to catch a glimpse of their favorite artists.

Day one of the festival featured some of the best in hiphop, including the ever-conscious KRS-One, spoken word artist Saul Williams and Jurassic 5. Dan the Automator (who wowed the jam-packed tent with a Dan's Favorites hodge-

podge set of old and new school hip-hop) and Z-Trip performed back-to-back in the Mojave Tent, where Pharcyde also appeared, but were cut short following "Passin' Me By" due to overcrowding. The '80s kids were fortunate







enough to catch Siouxsie & The Banshees and Biörk, performing one after the other on the main outdoor stage. But let's not forget The Chemical Brothers, The Vines, Queens Of The Stone Age, Sasha & Digweed, Cake, Jack Johnson, Kosheen, Groove Armada, and Miguel Migs. Cor-





nershop pulled in an energetic crowd, which roared at the intro of their hit "Brimful Of Asha." In the heart of all the madness, the Independent Film Festival tent screened short films and concert footage, which included a documentary on the Smashing Pumpkins. If this weren't



enough, day two was still ahead.

As forecasted, Coachella day two brought even warmer weather than the previous, with just as many eclectic musicians to blaze through the desert with their sonic rhythms, melodies and beats. The extensive exhibition of turntablism was more than satisfactory, consisting of lengthy sets by Mixmaster Mike, Cut Chemist (with unforgettable audience-participation), and Triple Threat. Dilat-







ed Peoples got live on stage, too, working all angles for the crowd. And Mos Def and his Black Jack Johnson band livened up the crowd with their interpretation of rock-nroll called "ghetto rock." But the vibe was much more than

two turntables and a microphone. The assortment of bands rocked the field with sets that ranged from the tranguil sounds of Belle & Sebastian (featuring a playfully chatty Stuart Murdoch), to the festive Ozomatli, to the adrenaline-rushing Foo Fighters. The flow of energy contin-







ued with Prodigy's supercharged set, which nearly emptied the other three stages, while at the DJ-centric





Sahara tent, kids grooved to the beats of Paul Oakenfold. BT, DJ Dan, Sandra Collins, Pete Tong, Tiesto and Peretz (aka Perry Ferrell). Coachella concluded with the highly-anticipated performance by Oasis. A few Brothers Gallagher haters made their presence known by launching water bottles at them, but the band finished their set regardless. "This next song is dedicated to me," said Liam Gallagher, introducing their rendition of "I Am The Walrus." which closed the festival.

The various goings-on throughout the Polo grounds









were, at times, overwhelming, but nothing near chaotic. It was a refreshingly brilliant coupling of mellow atmosphere and nice people. A little candy, a little hip-hop and a little grunge never felt so harmonious.

For info on future Coachella events, go to Coachella.com. KIANA TOM

# By X.D. LIM Photographer: Dennis Mukai Stylist: David L. Turner & Leah Wright for Turner Artist Management Make-up/hair: Alexis Vogel · Nails by Lisa Nave

With a hot *Playboy* cover and spread, new fitness projects, and baby on the way, Kiana Tom defies the age-old stereotype that a woman can't have it all.









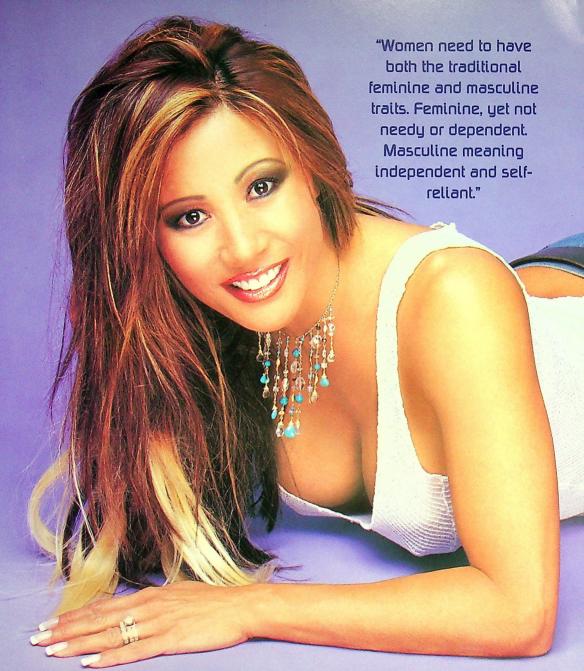
national problems in the Middle East, ignoring negative situations doesn't exactly make them go away. And on the left coast, the bright blanket of ignorance is blissfully

the midst of it all is a rise to a type of attitude that is less an agenda of optimism and more a calculated campaign to not be negative. Now on the precipice of motherhood, the

chooses then not to dwell on it. That's not blissfully ignorant, that's doggedly positive. And that's not a bad existence at all.

YOLK: At one point you wanted to

a microphone, discussing changes in weather patterns. Your father was child actor Layne Tom, did he have any advice for you when you entered the busi-



Yes, he advised me to "stay out of the entertainment business!" I am glad I didn't listen to him. Seriously, my parents always placed importance on doing what makes me happy and being the best at it. There was a time that I thought I wanted to be a lawyer. I took

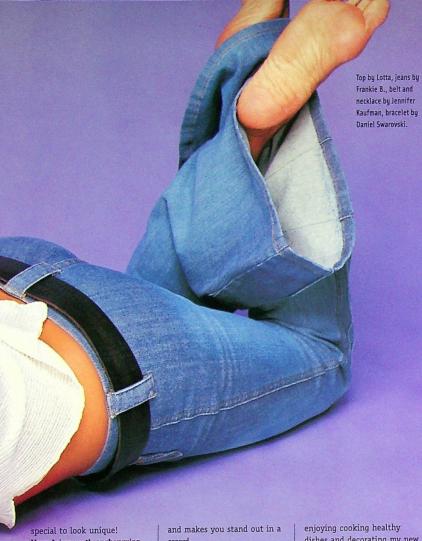
the LSAT and even applied to law school. But I'm glad I didn't go that route because I love the entertainment business and am so happy and lucky to be working in a career that I love.

When you moved from Hawaii to Southern California, did you have

#### a problem fitting in?

I was raised in Southern California, Huntington Beach, CA, or "Surf City." Most people there have blonde hair and fair skin, Maui, on the other hand has mainly darkskinned, Hawaiian locals. Obviously, living in Huntington

Beach, I looked very different. As a child, I wanted to fit in and wanted to "look like everyone else." It wasn't until I started getting noticed by the boys and getting a lot of compliments and attention for "looking exotic and different" that I realized it was really



#### Many Asians go through varying degrees of self-hate, times when they didn't want to be Asian.

"Hate" isn't in my vocabulary. I didn't go through "self-hate" as you put it, but rather wished I looked like the other girls, "blonde and fairskinned." When I was noticed for being exotic and unique looking, I realized that it was a good thing to stand out in a crowd of people who looked very similar to each other. I think almost every child/teen wished they looked a bit differently at one time or another. It isn't until you become aware that being different is richer in that it gives you more culture, a unique appeal

#### Do you think that fitness was a natural compensator for your social detachment?

Don't read too deep or overanalyze this issue. There is definitely no correlation at all. I simply started weight training to improve my tennis game after my private coach suggested it to me.

#### You are celebrated for your physical workouts. What do you find to be a good mental workout?

I write poetry, scripts, read books, produce videos, and play the piano. I think it's important to be balanced with cerebral activities. I grew up a real tomboy and focus on balancing my life more now. I am

dishes and decorating my new

#### Some people dismiss the fitnessoriented. How do you deal with

If you are referring to judgmental people, it doesn't bother me in the least. Judgmental and critical people usually have their own issues, problems or insecurities. They try to make themselves feel better about themselves by putting other people down. People who judge, criticize or look for faults are usually very unhappy with themselves and with their own life.

For you fitness is a lifestyle. Can a person who isn't in great shape fit > Continued on page 62



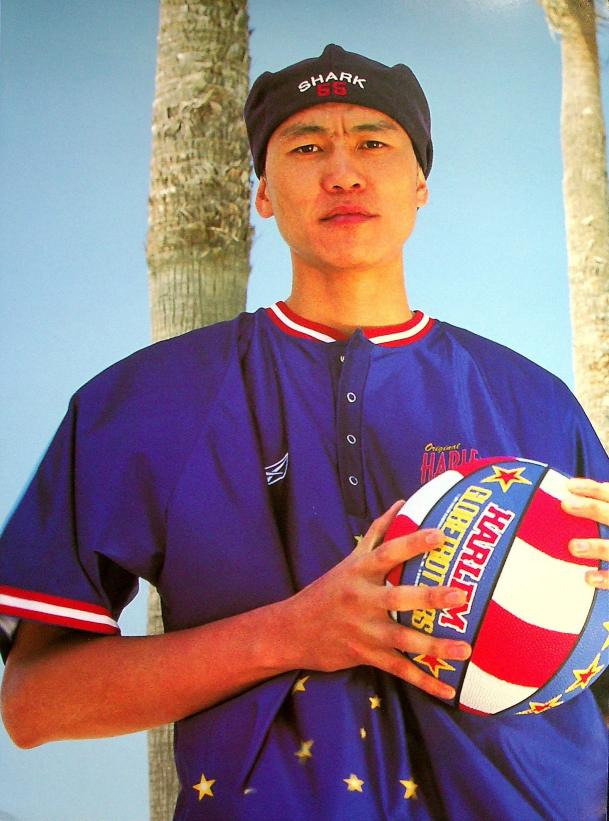
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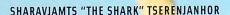
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# The Harlem Globetrotters' Asian Weapon

By STANLEY LIM

Photographer: Calvin Leong-Wong · Inset photo courtesy of The Harlem Globetrotters



Sharavjamts Tserenjanhor (pronounced Sar-in-jong-car) stands atop the rocks at a relatively deserted beach in Marina Del Rey, California. He stares out into the vast ocean and breaking waves with pensive eyes. His lanky body seems to defy the wind. After a few silent minutes, he breaks into a smile. But this is no ordinary smile. This is a smile of thankfulness and appreciation. Tserenjanhor knows he is one lucky Asian

It wasn't that long ago that Tserenjanhor was playing basketball in his home country of Mongolia. Having first dribbled a ball at the age of 17, Tserenjanhor was considered by most in the sport to be a "late bloomer." Still, his impressive height and agility in high school led to ten years of solid playing in the Ulan Bator City league. Though he was having a good time towering over much shorter fellow Mongolian players and opponents, Tserenjanhor's sights were set on something bigger. Something better and something not necessarily back in Mongolia.

Enter Dale Brown, former LSU coach and unofficial basketball talent scout. In addition to his reputation as a stellar coach for 25 years, Brown also has the honor of discovering Shaquille O'Neal. At the request of the Asian Basketball Confederation, Brown attended the very first Mongolian basketball clinic and was awestruck by Tserenjanhor's abilities on the court. Brown's excitement of

possibly bringing Tserenjanhor into the American college circuit was dashed when he pounder was actually already NCAA. Still, Brown didn't give up and immediately contacted Jackson. Though a bit skeptical at first, Globetrotters coach Charles (Tex) Harrison and Jackson were won over by Tserenjanhor's excellent ballhandling skills, shooting record, and love of the game. As with most deals in sports, things accelerated and Tserenjanhor found himself moving from Mongolia and temporarily leaving his law school requirements studies and joining the Globetrotters in Phoenix, Once in America,

>Continued on page 62

#### CORNERSHOP'S TJINDER SINGH

By DJ FILIBUSTER Photo by Chris Davison

It's half past noon, and Cornershop's frontman Tjinder Singh has just gotten out of bed, tired and groggy from a gig the night before. The Asian-English band was recently back in the States, on tour supporting their first album in five years, Handcream For A Generation, which has already received the expected widespread praise, considering their track record.

The last time YOLK checked in with Cornershop, they had released the critically-acclaimed Woman's Gotta Have It, on David Byrne's worldconscious Luaka Bop label. The album was notable for its unique blend of rock and sitars, not to mention Singh's occasional lead vocal in Punjabi (an Indian language) on songs like the infectious "6am Jullandar Shere." Despite the language and cultural nuances, music fans were sold on the band's inimitable sound.

"It's very good that other people don't sound like us. You couldn't pay for that shit!" says Singh, now in his early 30s, sounding like your average soft-spoken Englishman.

Terms like "wog" (Western Oriental gentleman) were part of London vernacular, something Singh appropriated for songs like "Wog" (from Woman's), and the defiant "Wogs Will Walk," one of the many highlights on Handcream. The Asian-English band was named after British slang for an Indian-owned market. "At the time, a lot of the cornershops were owned by Asians," he explains.

"It is a bit confusing," the British-born Singh explains, "especially for the first-generation kids that came over, having the Asian culture saying one thing and the English culture saying something else. When [my parents] came over to England, it was harder than

they thought it would be."

Singh doesn't try to hide his heritage-especially not in his music. In turn, he has introduced his audience to elements of Indian culture, and on a broader scale, tolerance of all cultures. But was that a conscious decision, or just an extension of just being himself? "A bit of both," he admits. But that's not to say he

should be considered a "spokesperson" for Asians. "I don't really speak for anyone else. I'm not in a position where I have to worry about what I'm doing. I don't really think about the Asian side of things that much." Singh prefers to concentrate on the music, rather than wave a flag. "I leave all that tokenistic shit to the other Asian



groups." Cornershop's 1997 album, When I Was Born For The 7th Time, was the group's most successful to date. This time, the band threw in elements of dub and hip-hop courtesy of Dan the Automator (who produced a few tracks, including the single "Sleep On The Left Side"), a quest spot by beat poet Allen Ginsberg, and a

cover of The Beatles' "Norwegian Wood," sung entirely in Punjabi. The album even spawned a hit single, "Brimful Of Asha," their ultra-catchy homage to Asha Bhosle, a Bollywood playback singer (one whose vocals are lip-synched by actors) with reportedly thousands of songs to her credit. A turbocharged Fatboy Slim remix of "Brimful" found its way into the clubs. Morrissev, who had earlier angered Singh with his controversial song "Asian Rut," once proclaimed Born to be the best album he had heard in years. Things were looking good for

"It's very good that other people don't sound like us. You couldn't pay for that shill"

Cornershop.

And then they vanishedsort of. In late 1999, Singh and Cornershop quitarist Ben Avres released the experimental, dance-oriented Disco And The Halfway To Discontent under the name Clinton. It was their first full album. after a few singles over the years. However, the album wasn't nearly as successful as their previous effort.

Handcream For A Generation picks up where the Clinton side project left off. It's a frivolous and irresistible fusion of rock, hip-hop, disco, and electronica, with less emphasis on the ethnic side of things. In fact, it could've passed as the new Clinton album. Singh admits there are similarities between Clinton and Handcream, such as "the track 'People Power' and the use of (soul singer) Otis Clay-[he's] mentioned on the last track of Clinton. We [also] started a track with Noel (Gallagher of Oasis, who also quests on Handcream) as well, but that was shelved because he had to go off to France to finish his album," he reveals. "[The two] are the same, [but] ultimately, I wanted to make a Cornershop album. There's something to prove, you see. You have to continue if you wanna keep on proving."

With the long layoff between albums, breakup rumors naturally surfaced in the press. "In the Cornershop office," Singh counters, "there's a cleaner, and she's been gainfully employed for the last ten years. People talk a lot of nonsense." In all, the album actually took about a year to record, with a few delays from dealing with Singh's father passing away, plus becoming a new father.

With the new album's sound fairly different from Born, recent Cornershop fans might think the group is headed in a new direction. Not exactly. "Even on the very first EP (1993's In The Days Of Ford Cortina)," says Singh, "there were four tracks that were very different from each other. On the second EP (Lock Stock & Double Barrel), there were four tracks, again very different. On the third (Readers' Wives), it was just technology." The fact is, there never was any consistencysound-wise—to Cornershop. which started out on the slightly abrasive "indie rock" side, evident on their 1994 debut. Hold On It Hurts. "We've always tried to not stick with anything," Singh maintains. "There's no movement into any direction at all."

Rob Swift of the X-Ecutioners DJ crew co-produced two tracks on Handcream, continuing Singh's hip-hop infusion that began with Clinton. "We first used The Automator for a Clinton single ("Superloose"). We've had communication with Rob Swift for quite a while, when we had first come ▶ Continued on page 60



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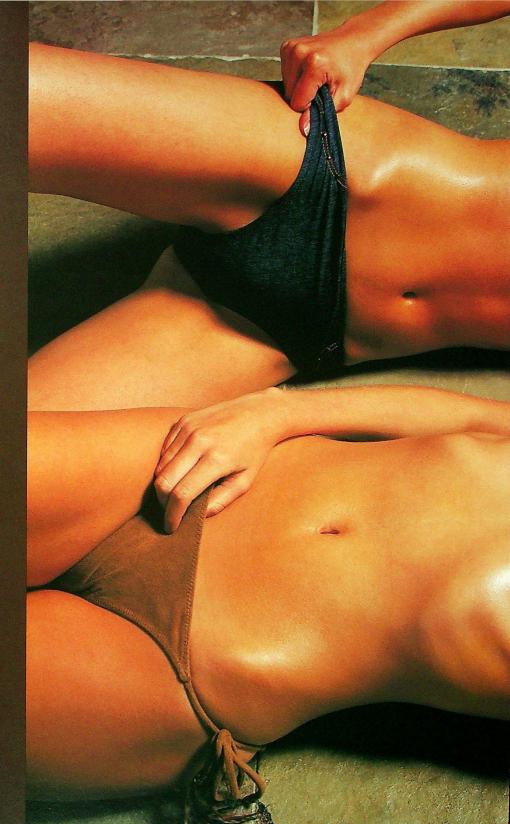


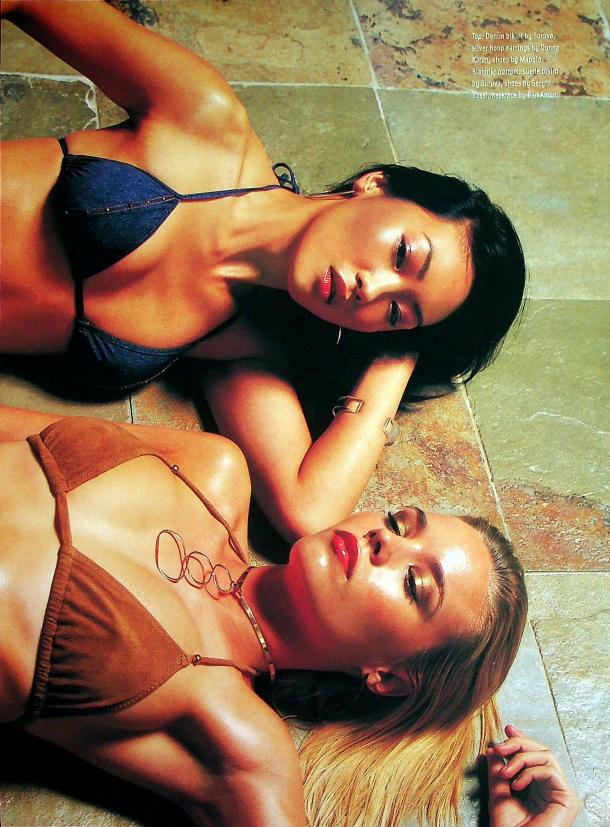


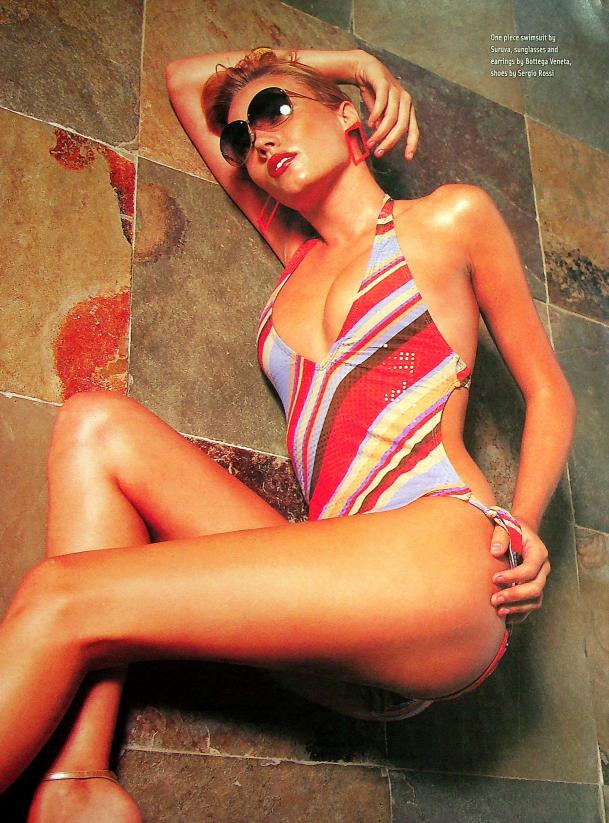
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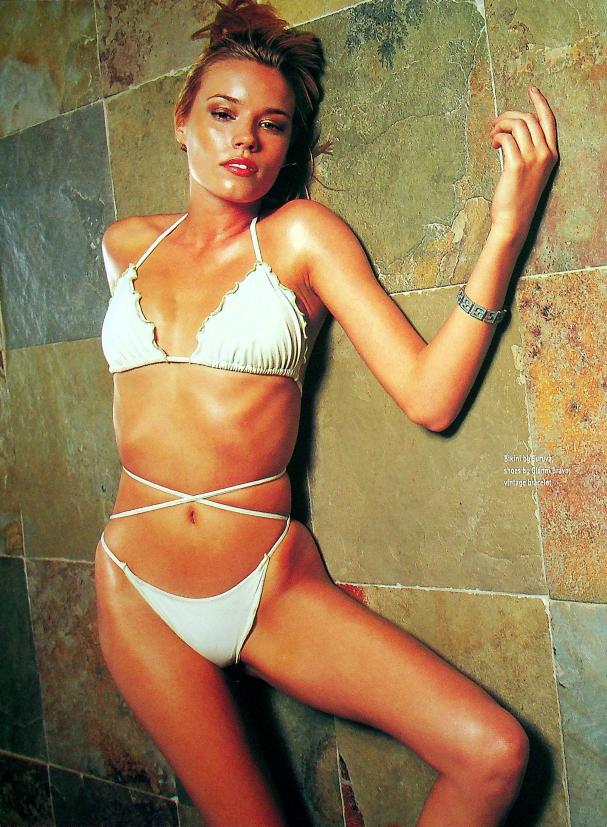
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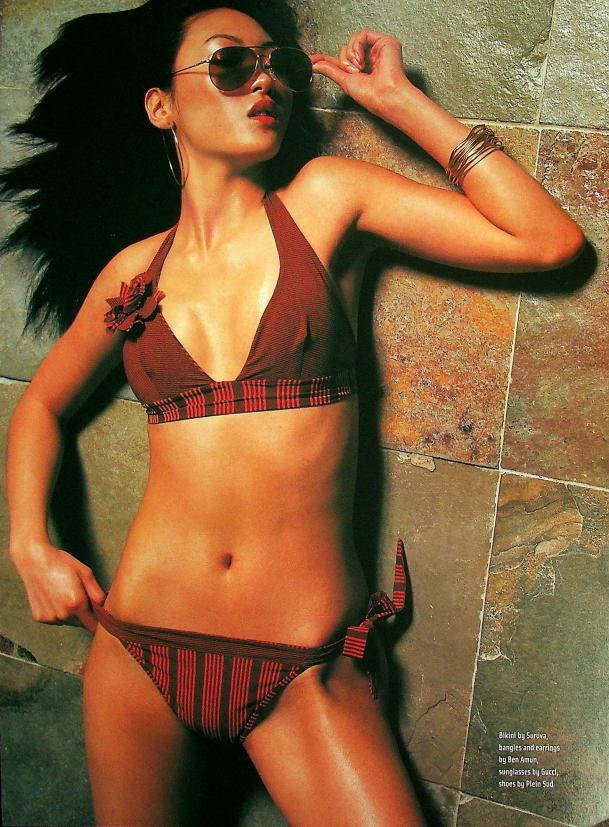














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priest combination, whose only real crime was not understanding the children they're charged with leading both ac-

ademically and spiritually

(perhaps the greatest challenge facing religion today).

Together they explore not

whether or not the world will

# Happy Times

0000

On the surface, Happy Times is populated by selfish, despicable characters who seem to be digging a deep hole for themselves, while providing subtle commentary on one aspect of life in a modern Chinese city. Desperate for companionship, Zhao (Zhao Benshan) is a poor middle-aged bachelor who tricks a gold-digging di-

vorcée into thinking he's a successful hotel manager. Buying the story, the girlfriend insists that he give her blind and unwanted stepdaughter, Wu Ying (Dong Jie, in a magnificent debut), a job at his non-existent hotel. An elaborate charade ensues with the help of his friends, carefully constructed to provide the Cinderella-like Wu with both solace from the evil stepmother, and the absurd empty promise of a cure for her blindness. Despite good intentions and tender moments

bonding with the heroine, Zhao's actions are ultimately appalling, making the film simultaneously poignant and disturbing. But just when you think Happy Times is on a collision course with the depths of heartlessness, director Zhang Yimou (Shanghai Triad, Hero) steps in as the Prince Charming, throwing down his trump card conclusion like a gauntlet, at once redeeming Zhao and

resurrecting hope for Wu. MAX MEDINA

in Happy Times will you handle it when it does. Is this a new concept? No. But is it something worth visiting upon again? Certainly.

#### Lovely And Amazing

Dong Lihua and

Zhao Benshan

Lions Gate Films

† † †

X.D. LIM

You know you're in for something special when Being John Malkovich star Catherine Keener (Hollywood's premiere ballbuster) is cast as clueless victim of the male idealistic view of women-essentially

#### The Dangerous Lives Of Altar Boys

Thinkfilm 0 0 0

It's not an easy thing to teach people about themselves

after they've been living off a healthy diet of wise-ass-ness all their lives. And yet The Dangerous Lives Of Altar Boys, the story of two altar boys coming to grips with the modern definitions of family, religion, honor, and sex, manages to do just that. If you were to take Rob Reiner's superb Stand By Me and subtract the nostalqia, you would get Altar Boys, and that's not a bad thing. But this time three extremely good young actors, Kieran Culkin, Jena Malone and Emile Hirsch accomplish their goals

minus the artificial tears of River Phoenix and Wil Wheaton. And whereas Stand's theater is the innocent era that was America's '50s, Altar Boys' era is the launch of collective cynicism that was post-Vietnam. Rounding out the cast is a very generous Jodie Foster and a very underused Vincent D'Onofrio, as a wrongfully-vilified nun and



fail you, but rather how well

playing a character her previous characters would love to hate. You also know you're in for something special when inexpensive leading man Dermot Mulroney (My Best Friend's Wedding) is cast as the narcissistic Hollywood playboy-the very type of guy who probably beats him out for high-profile roles. And you definitely know you're in for something special when wonderful Secrets And Lies star Brenda Blethyn once again hints at what the world would be like if she decided to pro-



ues his affinity towards

directorial outing, Cotton

lighter fare much like his last

Mary. His current film, script-

Lovely And Amazing

ed by Caryl Phillips, is set during the mid 1940s in Naipaul's native Trinidad amid the multicultural melting pot that made up the island. The story follows Ganesh (Assif Mandvi), a young man who longs to be a writer but finds that he has his father's gift for spiritual healing, leading to a metamorphosis (however

inadvertently) into a spiritual guru of his community. A decidedly light comedy, Masseur mostly features plenty of celluloid stuffed with images of a truly foreign and hardly known land. And although the pacing is true to form for this production company, it is still nonetheless a Merchant/Ivory Production. With so few consistent production houses committed to the art of filmmaking, that alone should warrant consideration. XDL

create. Thus you have Lovely And Amazing, a slow-paced look at a mother and her three lost daughters as they flow aimlessly through life, constantly at odds with what they want to be and what they think they should be. What they learn is that the true waste of time in life is not a lack of direction, but dwelling on a lack of direction. Surely the concept may not be enough to propel a feature, but the irony alone may be. x.p. LIM

#### The Mystic Masseur

Lions Gate Films

nnn

Producer/Director Ismail Merchant engages in his latest Ivory-less cinematic endeavor with The Mystic Masseur, a film based on the novel of the same title by famed author

V.S. Naipaul. Unlike the darker, more layered explorations of the human condition that are the efforts of his partner James Ivory, Merchant contin-

# The Last Kiss

(L'Ultimo Bacio)

0001

Though a bit choppy in its presentation, Gabriele Muccino's The Last Kiss remains sincere in its portrayal of its characters. This year's cowinner of the Sundance Film Festival Audience comedy of errors that explores the lives of eight

selves propelled into unexpected phases in life. What they share is the fear of change, of growing up and of growing old, and each are incited with a desire to flee their lives altogether.

As the witty tales of love, romance, loss, and family unfold and intertwine in this Italian delibad guys, no heroines or seductresses; only the honest quality of being good-intentioned and fallible. Without bias, Muccino's story reflects the myriad of insecurities experienced by contemporary society's view on relationships. NEWTON TAK



# Rashomon

#### MOVIE O O O O DISC O O O O

This Akira Kurosawa classic has influenced countless films with its clever use of flashbacks and retelling the same story (the murder of a man and brutal rape of his

wife). Shot in gorgeous black & white, with the constant rain as



much a character as the flawed humans, Kurosawa pulls us into an almost surreal yet tangible world of truth and consequences. Special features include a new high-definition digital transfer, commentary by film historian and author Donald Richie, introduction by Robert Altman, excerpts from The World Of Kazuo Migawa (Rashomon's cinematographer), trailer, new English subtitles, reprinted excerpt from the book Something Like An Autobiography, and reprints of the Rashomon source stories. Kudos to the folks at Criterion for

finally putting this masterpiece on DVD! ALEX LUU

#### Shaolin Wheel Of Life

Universal

#### MOVIE TO TO TO DISC TO TO

It's no secret that Jet Li trained at the revered Shaolin Temple when he was but a teenager. In Shaolin Wheel Of



Life, you can see no less than twenty Shaolin monks perform eye-popping feats of strength and martial artistry. You almost wince in pain and disbelief when these masters put their physical bodies to the test with spears, concrete blocks, fire, swords and just about anything else you can think of. Kids, don't try this at home. Special features include the making of the film,

history of the Shaolin Temple, picture gallery, and nifty DVD-ROM features, BRUCE FONG KATSU

#### The Beastmaster

Anchor Bau

#### MOVIE TO T DISC TO TO

This campy sword and sorcery fable is no Conan The Barbarian; the production values are decent and you get to see (and pause and freezeframe) a gorgeous and naked Tanva Roberts! The disc also has a humorous commentary by director Don Coscarelli,



theatrical trailer, behind-thescenes footage, original production art, still galleries and a classic 16-page booklet of original pre-production sketches. BFK

#### The One

Columbia Tri-Star

#### MOVIE TO TO TO DISC TO TO

The One could have done without the Matrix-style effects and tepid time travel plot, but as far as kick-ass action goes, this fourth American Jet Li outing does deliver on classic Chinese martial arts fighting techniques. Li plays dual roles as a noble



cop and his carbon copy assassin that criss-cross between parallel universes. This is a perfect popcorn movie that actually gets better with each viewing, Director James Wong's commentary is at once revealing and bittersweet, es-

pecially when he alludes to the frustration he experienced caused by budgetary and time constraints during production. The making of featurettes, trailers, and an impressive animatic comparison round out this cool disc. BFK

#### Groundhog Day **Special Edition**

Columbia TriStar

#### MOVIE TO TO TO TO TO DISC tO tO tO

This Harold Ramis/Bill Murray collaboration has Murray as jaded weatherman Phil Connors, who finds himself waking up to the exact same day over and over again. What

follows is the hilarious vet poignant misadventures Phil goes through as he slowly learns to appreciate the quaint charms of small town

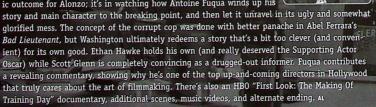


life and being at peace with a greater force he cannot control. Co-written by Ramis, Groundhog Day is one of the best films in the last decade, teeming with smart characters, perfect script, and winning performances by Murray and Andie MacDowell. Ramis gives a wry and informative commentary on this Special Edition disc, which also includes a fascinating documentary titled "The Weight of Time," and trailers. AL

# Training Day

#### MOVIE TO TO DISC TO TO C

Denzel Washington's Oscar-winning turn as corrupt detective Alonzo Harris is a study in contradiction, smoldering intensity, and a time bomb ready to implode on himself. There's always something complex in his eyes, his walk, and his attitude. Training Day mirrors Alonzo's psychological state with its twists and turns. The fun is not in seeing the tragic outcome for Alonzo; it's in watching how Antoine Fuqua winds up his



#### The Musketeer

Universal

#### MOVIE TO DISC TO

The Matrix was awesome because of it. Charlie's Angels looked downright silly because of it. And now this retelling of the Alexandre Dumas classic definitely sucks with it. The "it" is Hong Kong stunts/fight choreography forcefully



crammed into the Hollywood action flick. Tim Roth sneers. Mena Suvari looks pretty, and Justin Chambers looks even prettier. The HK stuff looks impressive, but is completely out of place in this swashbuckler genre. And the whole damn movie looks like it was shot by candlelight; perhaps to hide the wires? REK

#### The Education Of Little Tree

Paramount

#### MOVIE TO TO TO DISC TO

Based on the triumphant novel of the same name by Forrest Carter, this is one of the most underrated (and few) films about the complex experience of being of mixed race (Native American and White). Told from half-breed Little Tree, this is an endearing yet bittersweet tale of racism.



coming-of-age, and the human spirit. James Cromwell and the always-satisfying Tantoo Cardinal give impassioned performances as Little Tree's loving yet realistic parents. Too bad the disc doesn't have any special features or commentary. AL

#### Hardball

Paramount

#### MOVIE TO DISC TO T

Hardball plays like The Bad News Bears for a new generation. Keanu Reeves does his best as an embittered gambler going through the corny and predictable changes after coaching a band of rough inner city kids. The baseball scenes are badly edited. Diane Lane is wasted, and the direction is straight out of an



"Afterschool Special." Special features include a trailer, a "making of" featurette, three deleted scenes, a music video. and commentary by hack director Brian Robbins (who also directed that yawner Varsity Blues). BFK

#### **Ultimate Fights**

FlivMiv

#### MOVIE TO TO DISC TO TO

This "definitive" collection of the most exciting action

fight scenes in Hollywood movies has choice excerpts from Fist of Legend, Crouching



Tiger, Hidden Dragon, and The Killer, but scenes from Crossing The Line and The Player's Club also made the cut? Ultimate Fights, though fun, is uneven at best. There's a cool featurette on staging your own movie fight hosted by veteran stuntman James Lew, audio commentary by Tsui Hark, DVD-ROM features, trivia games, and an original soundtrack scored the rhythm and beat of each fight. AL

# In The Mood For Love

**Special Edition** 

Criterion

#### MOVIE TO TO TO DISC TO TO TO TO

Tony Leung and Maggie Cheung are perfectly cast in Wong Kar-Wai's meditation on chance encounters, unrequited love, and the endless search for human connection. Leung and Cheung play Chow Mo-wan and Su Li-zhen, two equally disconnected souls married to their respective spouses and living in adjoining apartments in 1962 Hong Kong. After discovering a



secret about their partners, the two begin a slow and smoldering connection that is at once mysterious and heartbreaking. Wong paints haunting images of displacement and eroticism with empty hallways, rain-soaked

streets, and the flicker of candlelight. This two-disc Special Edition includes new digital transfer, deleted scenes with director's commentary, a short film as well as interviews with Wong, Toronto International Film Festival press conference with Leung and Cheung, trailers, TV spots, artwork & concepts, and photo gallery. This is a definite must-have! AL

#### Macross Plus **Movie Edition**

Manaa

#### MOVIE TO TO TO DISC TO TO

Not to be confused with "Robotech," Macross Plus Movie Edition is a handy two-

hour version of the four-part follow-up to the Macross saga, enhanced with new scenes. Parallels to the original include the familiar jet/robot mecha, a love triangle, and a pop singer (a "virtual" one, similar to "Eve" from the MegaZone 23 trilogy). This time, the enemy is man-made—a nice twist to typical sci-fi animé. The animation is gorgeous, but too bad it lacks an English-dubbed track, as the subtitles distract from appreciating the visual chaos. Extra feature-wise,

#### Landlock Manaa

#### MOVIE OO DISC OO

Landlock is a weak sci-fi fantasy about a kid who inherits his father's ability to control the wind, and must use it to

there's not much here, DIFILIBUSTER



defeat the evil warlord who has terrorized his homeland. The story actually had potential, but overall the movie suffers from lazy, choppy animation, not to mention the animator's apparent obsession with jiggling breasts, and a practically bonus-less disc. ELLEN NGUYEN

# Damon & Naomi

Sub Pop

CD TO TO TO TO TO TO TO TO TO TO

Damon Krukowski and Naomi Yang's first live album documents their 2001 European tour in a combined CD and DVD package. The CD captures a night in Spain, catching the band in top form, including guest guitarist Michio Kurihara (who collaborated on the previous With

Ghost album) who adds his style of



Fine China You Make Me Hate Music

Tooth & Nail

#### \*\*\*

In an era where "rock" usually means either "punk pop" or "rap metal," Fine China come

across as subversive. With their scintillating wall of atmospheric



jangly guitar and airy vocals, the music is reminiscent of Byrds-influenced '80s R.E.M., Smiths, and Stone Roses. Nostalgic? Maybe, but definitely modern. MM

#### Julie Tan Storage

Novice Notions Music

#### \*\*

Two sides of singer-songwriter (and "Millionaire" Hot Seat veteran) Julie Tan are displayed on her debut album. On songs like "In My Eyes" and "I Wanna Be A Door," Tan

of Tim Buckley's classic, popularized in the '80s by This Mortal Coil. Songs from their last three albums appear here in stripped-down form, naked and vulnerable, yet powerfully comforting with a lullaby-like quality. The icing on the cake is the DVD, an intimate and abbreviated cinema verité account of the tour, shot on Yang's new mini-DV camcorder. Sub-standard dressing rooms, family visits, breakfast, fellow musicians, and other incidentals are all captured on the film, which plays more like a private home movie than a concert film (which it isn't). Song To The Siren is a treasure. MICKEY MAD

fluid fretwork to the sparse, lush arrangements of voice, acoustic guitar, Indian harmonium, and bass-simply gor-

geous alt-rock. The title track is a breathtaking rendition

bravely lets her quard down and opens up to the world, while bookending the album with

her witty side on the opening

"LA 66" (a fictional meeting with Marilyn Monroe) and ending with



"Shoot-Out At The Mini-Mall' (a statement on this mediacrazy society). The songs are set to standard girl-with-aquitar-plus-band arrangements, which fit the songs nicely, but don't quite push it over the top. ELLEN NGUYEN

#### **Furthermore** She And I

Tooth & Nail

άάά Furthermore: a hip-hop duo

featuring a Caucasian MC (Fischer), and an Asian fe-



male back-up singer (Lee), straight outta...Salt Lake City. OK, get your preconceptions out of the way. Fischer's rhymes on their sophomore album are smooth, with Lee adding just the right amount of flavor, though the backing

tracks don't always measure up. Closing the set is a lanquid take of R.E.M.'s "Fall On Me," with Lee singing lead over icy beats. DJ FILIBUSTER

#### Sharon Jones & The Dap-Kings

Dap-Dippin' Daptone

† † † † † Old-school

soul, in grand



style with a nine-piece outfit. Full of good times, Dap-Dippin' is the kind of album that doesn't take "no" for an answer, DJ FILIBUSTER

#### The Maxwell Implosion **Small Circle Of Friends**

Emperor Norton

† † † †

Torsten Heller (not the singer Maxwell) is the man behind this lus-



cious downtempo album, a brilliant mix of house and dub elements over blunted beats and clever samples (and the occasional sultry French voice of Laila) that will remind you to breathe, pur

#### Antibalas **Talkatif**

Ninia Tune † † † †

A relentless brass attack



fuels this Afro-beat explosion, recalling '70s cop show soundtracks (hold the cheese), quided by an assortment of anx-



#### When Pigs Fly: Songs You Thought You'd Never Hear (Various Artists)

nnt

When Pigs Fly begs the obvious question: what the fuuuck? The unlikely pairing of Jackie Chan and Ani DiFranco on "Unforgettable" sounds like really bad karaoke with your fobby Chinese cousin, while

Don Ho's stab at Peter Gabriel's "Shock The Monkey" makes you wonder about the quality of Hawaiian grass. From Beatle keyboardist Billy Preston doing Duran Duran ("Girls On Film") to Herman's Hermits deconstructing Billy Idol ("White Wedding") to '60s chanteuse Lesley Gore's ridiculous take on the AC/DC classic "Dirty Deeds," it's semi-disposable novelty. ELLEN NGUYEN

ious breaks and beats. "Gabe's New Joint" opens the album with the effectiveness of a suckerpunch, and maintains its groove throughout. DJF

#### Kristine Sa I Never Knew

Nemocic

nnn

"Oh my god, not another Asian American pop princess!" Now wait a minute, Kristine Sa is not your run-of-the-mill

pop singer. The young chanteuse actually wrote all of the



lyrics on I Never Knew, giving it that extra personal touch. On songs like the heart-tugging ballad "The Arms Of Paradise," to the clubby "Nexusbeta/Parallel Fates," homegirl shows her range on a remarkably mature debut. And oh. that voice! Careful boys, she will own you. DJ FILIBUSTER

#### Island Roots 3 (Various Artists)

**Ouiet Storm** 

0 0 0 Brimming with sunny harmonies. this is a con-



sistent collection of "Jawaiian" (Hawaiian reggae) with slow-jam R&B and hip-hop sensibilities, including local heroes Native Blend with their version of Klymaxx's "I'd Still Say Yes." Pati's sweet a capella rendition of "The Star Spangled Banner" caps off the album. EN

#### Fairorove **Good Luck**

Montesano \*\*\*

There's a



good reason why you come across the word "emo rock" when you read about Seattle's Fairgrove. Their songs are so charged up emotionally that you can almost grasp the sound escaping from your

#### Babu The Dilated Junkie

Duck Season Vol. 1

Sequence

DODE

Well, you know it's really scratchmeister DJ Babu of Dilated Peoples/Beat Junkies fame. Featuring hip-hop luminaries like De La Soul, Defari, and Big Daddy Kane, plus exclusive cuts from The Beatnuts



and Jurassic 5, Duck Season is a solid mix CD. Overdubbed shout-outs from Babu's buddies are kinda unnecessary. though it is a nice touch. DI FILIBUSTER

speakers. A wash of quitars, fluid bass, and a slightly haunting keyboard are an ideal match for singer Jay Wesley Harrison's introspective warblings. MM

#### Circus Counterfeit Moonshine



O O O

Cirrus' latest offering is a fully-charged collection of pounding beats and breaks, blasting out of a stereo like a tornado. Singer Laura Derby pipes in on a few songs, kicking things up another notch (or two). Fans of big beat (Crystal Method, The Chemical Brothers) will not be disappointed. EN

#### Steroid Maximus

Ectopia Ipecac

\*\*\*

J.G. "Foetus" Thirwell res-



urrects his Steroid Maximus alias for an album that comes off like a brassy imaginary film noir soundtrack. It's like big band jazz with an industrial twist. MM

#### Triple Process CD3 EP

TripleProcess.com OOOt

This Chicago trio offers an impressive



taste of their sound on CD3, with nicely-layered guitars

and keyboards-sort of middle ground between indie rock and electronica-built around remarkably solid song writing. Singer Namky Lim certainly belts out the tunes too, with late model Brit-pop and crooner sensibilities, MM

#### Rose For Bohdan Major Label Drugs

Deathbomb Arc

nnn

Before Grace Lee hooked up with Brian Miller's band, the

highly-experimental Major Label Drugs was unleashed to an already-



confused world. Pop music it isn't-not by a long shotwith it's lack of traditional structure. More accurately, it's a bold middle finger, raised high and proud, and sounding like electronics re-assembled by Oompa Loompas. MM

#### TTC Ceci N'est Pas Un Disque

Bia Dada

ÓÓÓ French is a beautiful language, with a



reputation of either being sexy or wimpy (or both). Enter TTC, a Parisian hip-hop trio who will mesmerize you (even you non-French speakers) with their mean flow. The rhymes are like rich chocolate milk paired with some nice breaks and beats. Just think

of the voices as an instrument, and you'll get it anywav. DJF

#### Funky Green Dogs Super California

MCA

† † † Super California is like super unlead-



ed gasoline in electronica form, blasting off with "You Got Me (Burnin' Up)" and maintaining its high-octane house groove. Tamara Wallace's dance floor diva vocals polish off this dynamic club soundtrack. EN

#### Miquel Migs Nude Tempo One

Naked Music

\*\*\* DJ Miguel's summery new mix CD fea-



tures a tasty crop of deep house artists including Kyoto Jazz Massive's Hajime Yoshizawa and Blue Six, in addition to cuts from lesser-known cats like Lisa Shaw (with a voice like butter). DJF

#### Miss Kittin & The Hacker First Album

Emperor Norton

† † † † † Warning: the



saucy Miss Kittin & The Hacker have come to seduce and destroy us Americans. The electro-mistress lends her lusty delivery over ultra-retro synthpop (like, early '80s) with a dark and dirty edge to it. On "Frank Sinatra," she urges the "motherfuckers of the night" to...uh, something about sucking and licking certain body parts. Bad girl ... DJF

#### Cornershop Handcream For A Generation

Beggars Banquet † † † † †

Oh, just buy it. Yes, it's that good. MM



# Dance Dance Revolution Konamix

\*\*\*

Gone are the days when a ten-year-old kid can shame you in the arcade by pulling fancy steps and running circles around you. Now,





2 COMBO

you can shame yourself in front of your friends in the privacy of your own living room. The RedOctane dance pad (above) allows for a simulated arcade experience, complete with flashing lights and big arrows. This game is for anyone energetic, with 52 new songs and a work-out mode (forget the gym). Catching each scrolling arrow as it reaches the top of the TV screen is hard, especially if you've got two left feet. But, then again, it's bet-

ter than being beaten by a ten-year-old. DANIELLE NAGAMI

#### Fatal Frame

Tecmo for PS2

#### 0000t

You know something is up when it says "Based on a true story" when you start the game. Gruesome and grizzly deaths, missing children, a haunted mansion, and an innocent heroine are the ingredients for one of the most



horrific games on the PS2. If horror survival games are your thing, then you need to spend some quality time and play this in the dark (for an enhanced experience). This is definitely one of the spookiest games out. By the way, it was announced at this year's E3 that DreamWorks has picked up the option for a live-action movie version. RENAN BALANGA

#### Monsters, Inc.

SCEA for PS2

#### ήÓ

This is one of those cute games based on a hit movie. You have monsters who go around scaring children, but the monsters are actually terrified of them. You'll control Sully (the big blue horned monster, for those who don't



know) as he goes around protecting Boo (the cute little baby girl) from the monster population. It's not much of a challenge, but the rewards are great if you like those special features on regular movie DVDs (behind-the-scenes in-



If you can't wait for the movie on DVD, then by all means, pick up this game. RB

#### Motocross Maniacs Advanced

Konami for GBA

#### 0 0 0

For those of you who enjoyed playing the original Motocross Maniacs on the old-school Game Boy, I know you're going to like this game. For those of you who



don't know about MM, imagine a side-scrolling, nitro-boosting, dirt bike-jumping game to play anywhere. And since it's on the GBA, you know you'll be able to hook-up with your friends for some multiplayer action. RB

#### Konami's Collector's Series: Arcade Advanced

Konami for GBA

Remember when video games were only a quarter to play? Do you even remember those games? Well, Konami has put six old-school video game classics together on one cartridge for the GBA: Frogger, Scramble, Time Pilot, Gyruss, Yi Ar Kung Fu, and



Rush'n Attack. Relive the memories, or experience gaming before the Playstation existed. RB

#### Hono Kono Cinema: View From The Brooklyn Bridge

Brns.com

#### \*\*\*

Approximating an online Hong Kong film encyclopedia. Brian Naas' exhaustive HKC



features tons of reviews, bios and pictures of past and present HK stars, an HK cinema timeline, and even a few Bollywood reviews. Though light on design, there is still an impressive wealth of information to be found here. DIEHIBHETED

#### Another Hong Kong Cinema Page

KourloonSide.com

#### † † †

Hong Kong resident Tim

Youngs may own just another HK cinema page, but his film reviews are augmented by several photos of unique painted



movie billboards he shot around the city, an art the author admits is "on its way out." Too bad, DVD reviews and a few other extras round out his site nu

#### Red Meat Comics From The Secret Files Of Max Cannon

RedMeat.com

#### \*\*\*

Slightly dark, sarcastic humor in the simplest three-panel form. This weekly strip features the likes of Karen and Milkman Dan, Ted and the ro-

# Sulekha

Sulekha.com

#### \*\*\*

In Sanskrit, Sulekha means good writing and that is exactly what you'll find in this complete web package directed towards South Asians worldwide. Founded by Satva Prabhakar and launched in early 1998 with a collection of articles authored by friends, the site now leads Smart Information Worldwide

(of which Sulekha is a part) in Austin, Texas. This site offers great articles on both Hollywood and Bollywood and is capable of servicing 25 cities across America with South Asian events and activities such as South Asian film screenings and advance ticket sales. Partnerships with dot-coms like B4U (a South Asian portal) have launched "Write Angle," a global contest for movie ideas. Sulekha's extensive events listing even syndicates its event information to India Today. With over 250,000 pages of content, of which members who number in the thousands from over 50 countries contribute 90 percent, this very well could be the most densely populated website in the world! Leave it to the South Asians to shift the curve on all Asians again, sum



botic Mr. Bix. and of course, the disturbing bug-eyed Earl. And if the comic isn't enough. get a Red Meat t-shirt in their "Meat Buy-Products" department. DANIELLE NAGAMI

#### Toubox DX

TouboxDX.com

#### † † †

Boys and their Japanese toys! This intensive website covers the latest anime-inspired toys (robots, basically). The site features the "TBDX Rumble," their self-proclaimed "24-hour CNN of the Japanese tov world." which is updated pretty frequently (you didn't know there was that much to talk about toy-wise, did you?).

TBDX also includes galleries of some pretty impressive robot collections. and lots of robot-related writing. If you like to talk

tov robots. this is the site for you! DJF

#### Kid Koala

KidKoala.com GoBullfron.com

#### \*\*

A simple, honest

creation that exposes the creative mind of Kid Koala, in a sort of stream-of-thought format. Presentation-wise, the site's look and feel reflects his album, Carpal Tunnel Syndrome, consisting of



scanned pen-and-ink sketch images of Koala's lovable characters (robots, aliens, and



well, more robots), and other relevant doodles. For an update on his upcoming tour dates, check out his band Bullfrog's web site: GoBullfrog.com. DN

#### San Diego Zoo Panda Cam

SanDiegoZoo.org/special/ pandas/pandacam

#### ψψφ

E003

Everybody loves pandas. Watch the lovable giant bears online while they eat, sleep, the way down to San Diego

and play, instead of going all and paying \$32 to see them. If you're lucky, you voyeurs

BULLFROG







might catch them during their, uh, "private panda time." But, usually these guys are all just chillin' out in trees and in their rooms. Lazy Asian bastards. DN

# Making

Making Out In Japanese. More Making Out In Japanese Todd and Erika Geers Makino Out In Chinese Rau Daniels Making Out In Korean Peter Constantine Makino Out In Thai John Clewley

Yenhooks

Sex sells, Yenbooks' Makina Out series, written noticeably by non-Asians, has been reprinted an astounding number of times. Making Out in Japanese is in its 22nd printing, and its sequel, More



Making Out in Japanese, is in its 13th printing. The books offer tongue-in-cheek expressions such as the Japanese phrase: "If you really love me, you'll stop asking me to eat sashimi" (Onto-ni-aishiterunara, "Sashimi taberu?"-tte kikanai-de), or the Chinese phrase: "Her writing is very beautiful" (Ta shieh dz hun piow-liang), a euphemism referring to ugly women. Making Out in Korean offers



MAKÎNG

the interesting insult: "Son of a white man!" (Peginseki!). There are also a few tourist

quide-style notes on the sleazier side of Asian culture, such as the infamous Japanese love hotels. Are these books useful to the average Asian American? Not much-for most Asian Americans whose

> families have been in the United States for a few generations, the Making Out books are good for laughs. This series is probably more appropriate for your yellowfever agiiin buddy who wants to add to his "Voulez-

vous couchez avec moi?" vocabulary list. CYNTHIA OUIMPO IGNACIO

#### Outrageous Chinese: A Guide To Chinese Street Language James J. Wang

China Books and Periodicals, Inc. Finally, a book on Asian slang that's written by an Asian! Author James J. Wang, an unrepentant oddball who is attracted to the seedier side of life, writes acute observations of his native language and culture. One of the weirdest chapters in his book concerns eating animal penises. Ox penises, for example, are served several different ways-steamed (quing zheng

niu bian), sautéed (chao niu bian), stewed in brown sauce (hong shao niu bian), or cooked with chili pepper (niu bian chao la jiao). Other vital information included

in this tome concerns the usage of public toilets (be warned-toilet paper isn't free!), and how to buy different-sized condoms. In an era where most books on colloquial Asian language are written

by Caucasians, Outrageous Chinese is a breath of fresh air. It is far more imaginative and perceptive than the slew of similar books currently available from other publishers. coi

#### Japanese Slang Uncensored Peter Constantine

Yenhooks Author Peter Constantine is a full-time translator, specializing in German, Greek, Russian,

Dutch, and French, just to

name a few. Catering to America's morbid fascination with Japan's subculture as depicted in exotic films, his new book Japanese Slang Uncensored boasts an inside track to "ingo," the secret lanquage used by "thieves, prostitutes, sushi chefs,

pickpockets, Buddhist monks, and other colorful characters." Does the book deliver?

There is the typical dirty vocabulary list (the dictionary in the back of the book offers five pages of Japanese vocabu-

lary for the word "penis," and an equal amount of pages for the word "vagina.") There are also a few dry explanations of Japanese gambling (how to read the numbers, in

Japanese, off of dice, etc.) But the chapter that really steals the show concerns Buddhist monks. According to the author, monks have a "highly developed private slang" that is a remarkable exercise in reading between the lines of elaborate

metaphors. Because of their strict doctrine to be in constant meditation and to re-

nounce all worldly pleasures, the monks invented a coded language consisting mostly of esoteric religious puns and classical allusions:

"Non-Buddhist scriptures" refers to pornography.

"Quick-witted fields" refers to beautiful young boys.

"Transformed Buddha" refers to a Buddhist priest who likes cross-dressing.

This author's textbook approach to Asian slang begins at a mundane pace, then accelerates you into a truly raw and revealing underworld that borders on the blasphemous. cqi

#### Wicked Japanese For The Business Traveler **Howard Tomb**

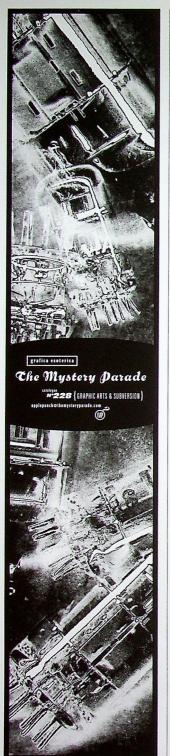
Workman Publishina New York Possibly one of the wittiest books in the foreign language dictionary market is Wicked Japanese For The Business Traveler, a darkly satirical book on Japanese culture from an extremely American point of view. One imagines

that Michael Keaton's character in the movie Gung-Ho used it as a crib sheet during his struggle to communicate with his Japanese counterparts. Wicked Japanese is a parody of Japanese life, disquising a cartoon strip as a businessman's

phrase book. If you actually did repeat the phrases offered in this book, you surely would not survive your trip to Japan. coi







#### Kid Koala

► Continued from page 29

hop lingo as well. It's pretty indulgent if you think about it.

# Any plans to work with Dan the Automator again?

We're gonna do another Deltron record. Now that we've toured together, we sort of know how to play off one another a whole lot better.

# So when's your next album coming out?

I'm trying to get it done for 2003. There's this book coming out on ECW Press [Toronto], which is a graphic novel. It's a romantic tragedy about a robot who falls in love with this woman and tries to write her love songs. But he's a robot, so he can't really sing or anything. So it gets complicated for him. It's a big 200page graphic novel that I've been drawing for the last year. I did the story in pencil and ink. It's not going to be color-that would be too expensive. So, that comes out with the soundtrack, which I'm recording. Like the Carpal Tunnel Syndrome book (included with the album), there's not much dialogue. More like a silent film, but a paperback version. Also, I'm working with the director (Monkmus) of "Fender Bender" (a cut from Carpel). We're planning this theater cabaret thing, so when that tour happens, it'll be a sit-down theater. 'Cause I don't make dance music, so I don't want to make people feel uncomfortable by forcing them to stand in a night club all night. We also have little cartoons mixed in with live shows and games (laughs), and we'll introduce you to the characters in the book. It's going to be a really silly show. I'm really excited about it. So that tour is what everything is leading up to, the film, the book, the record. (Money Mark butts in with a couple friends.) You doing anything with Money

# You doing anything with Money Mark?

Yeah, we're going to go out to Australia. He just put out his Emperor Norton record, (yelling) so check it out! Change Is Coming! Emperor Norton!

MONEY MARK: So, Seth told us a story about some guy in Japan wondering about who you were. He was asking, "Where's he from?" And [Seth] says, "He's from Canada."
Then the guy goes, "No, I mean, what is he? Where's he from?" Seth says, "Oh, I think his last name is Kowalski.
Koala is short for Kowalski.
He's Polish." O

Catch Bullfrog on tour through August, in support of their debut album, A Little Ropeadope Disc. For more info, check out: GoBullfrog.com and KidKoala.com.

# Tjinder Singh Continued from page 41

over to America," he states. It was the revered scratch DJ who got Singh interested in turntablism. "X-Men, Skratch Piklz, Cut Chemist...very good stuff. I think he's quite religious," he says of Swift.

But it's Noel Gallagher who's the most famous quest on the new album. The creative force of Oasis lends some furious fretwork on "Spectral Mornings," the lone track on Handcream sung in Punjabi. It's an epic rock 'n' roll juggernaut of layers upon layers of guitars and sitars, clocking in at 14 minutes-short, compared to its 40-minute demo form, "There's a lot of things on that track," Singh explains. "Not a lot of people could do that with a track, nor have the gall. We put it on our website (available for one day only) as a way to get some immediate feedback from people."

And with a few exchanged thanks, and a polite "cheers," Singh is off to a sound check for another gig. Undoubtedly, the Cornershop ethos of being themselves while being different will carry on. But, hopefully it will be less than five years before we're graced with their next album. ♥

#### How 'Bout This ...?

Continued from page 11

most two hours, having a conversation.

Why am I saying all this shit? Because I'm sick of reading about how females think of single Asian males as a sorrowful bunch.

Oh, and by the way, always get the phone number; don't give her yours expecting her to call. Because nine out of ten, even if she wants to, she is not going to call you. Yeah, veah, I've heard that bullshit about "If I give her mine, at least I'm giving her a choice and not cornering her." I've even preached that bullshit at one point. But the truth is if she doesn't want you to call, she'll, at best, give you a fake number, and at worst, turn you down in front of all her friends and all your friends. •

# The Subject That Never...

that are of all cultures because I grew up in a diverse area of Southern California. What are the odds that I would end up dating someone of my own cultural heritage, let alone "racial classification"? It's probably more likely that I would die from shingles (just kidding).

Asian men need to get over their personal frustrations and be truly concerned with what they have to offer that special someone if and when they come along. Being preoccupied with others' dating preferences in a place where Asians are grossly outnumbered is a waste of time. That's not to say that Asians should or should not be dating one another. Date away, whomever you choose! I mean, I love Asian men, but I only date the ones that love themselves too. If the bottom line, no matter what, is finding someone of the same cultural background, then more power to you. That person is out there. But if you lay off the hate, happiness will sooner be found.

#### Ismail Merchant

Continued from page 27

for our films. If you were to stop making films and then in ten years pick it up, then it will be difficult. But if you continue to make films every year our name remains a determining factor that allows audience to come.

#### Could a Merchant/Ivory partnership be formed today, making your type of films, and be successful?

It is difficult in this particular juncture in cinema for our kind of films to be made when you consider all the different types of films that are out there. It is difficult to get a proper distribution. Apart from really believing in your work, it is really hard. It's a very high mountain to climb, very steep. But it is possible. You just have to have a good fighting spirit.

# Who are some people a young filmmaker should study?

You should certainly see all the wonderful directors' work. You should see Truffaut. You should see David Lean. You should see Kurosawa. You should see Ingmar Bergman. Scorcese I like very much. Some of Francis Ford Coppola's work I like to see. I like Steven Soderbergh, I think he's a very talented

George Lucas seems to like the editing room, Tim Burton apparently enjogs pre-production and Spielberg just loves to be behind the camera. What's your least favorite part?

I find that editing is a particularly difficult part for me. I want things to get done fast. When you're shooting a film, you have a schedule of things to get done. When you're editing a film, you just have first cut then a second cut and so on, so that becomes a little tiring for me. But I do enjoy it. The exciting part is when the music is added.

#### And the best time?

When I sit in front of the camera. Every moment of it.



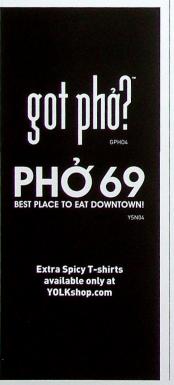


#### A Few Good Strips

Continued from page 19

Kristy Wu, and Treach, explores how the contemporary Asian American youth may stray away from cultural expectations. Another film worth noting was Romeo Candido's Lolo's Child. As an experimental montage, Lolo's Child is a cinematic fusion not only between various genres of film (musical, comedy, drama), but also between American and Filipino cultures. Poetic and entertaining, the story remains simple and revolves around the death of a despised, wife-beating father, a recurring love triangle and an Elvis-impersonating uncle.

This year's festival, more than any previous years, allowed for an array of Asian Pacific backgrounds to be represented, including Korean. Chinese, Japanese, Filipino, Indonesian, Pakistani, Thai, Indian and Hawaiian. Other enjouable films not mentioned here include Kim Sang-Jin's Kick The Moon, Alex Cordero's short "Dance Dance Evolution," and Guarav Seth's A Passage To Ottawa, NEWTON TAK



#### The Shark

Continued from page 41

the "Michael Jordan" of Mongolia quickly found out that the training regimen of American basketball is far more intense than what he was used to back home. "The training was so tough in the beginning," Tserenjanhor says. "The weight training, strategies, and ball handling but I am a better player today."

Acclimating to the rigors of American basketball wasn't the only challenge facing Tserenjanhor. When chosen to join the Globetrotters, he had to temporarily abandon his law school studies. "I was close to finishing my law school requirements," Tserenjanhor explains. "I still plan to return home and receive my law diploma and then maybe do a Masters program here in the US and study Political Science." Tserenjanhor also had to quickly move his wife and 3-year-old son to Arizona. "We live in Phoenix because that is where the Globetrotters corporate office is," he laughs. "I didn't know where else to live. Later I found that all the players live in different parts of the US!"

A yet-to-be-completed law education notwithstanding, Tserenjanhor's main focus is not letting himself and the Globetrotters down. "There are a total of 300 games in a regular Globetrotter schedule," Tserenjanhor offers. "I have to concentrate and play my best game." So far in the past year, his record has been quite distinct, standing his own ground against players such as Shawn Kemp, Oliver Miller, and Othella Harrington. "Mongolian basketball is different, as it is played the Asian way. There's much less body contact and slam moves. Asians are quick to pass and go for the three-point shots. That's the way they like it."

For now, being able to do what he loves in America has far exceeded Tserenjanhor's own expectations. "The training I've received over the past year has helped me improve both my game and technique," Tserenjanhor says. "I quess I can show my friends back home in Mongolia a few

Any chance of being drafted into the NBA? Tserenjanhor deflects this question with a shrug and looks back out into the ocean. "I am just really lucky and happy right where I am right now. I'm enjoying my career with the Globetrotters." O

#### Iwao Takamoto Continued from page 23

he could get some comedy out of the character. Once everyone had agreed, he began to research the biggest dogs he could find. Eventually he met a breeder of competition dogs. who gave him a detailed description of a prize-winning Great Dane, "Apparently they look for straightened hind legs, a straight back, a strong chin-I chose three or four things and I simply bent Scooby's design in the opposite direction from what had been described as the ideal."

Takamoto is now Vice President of Creative Design at Hanna-Barbera Cartoons, Inc., and with this year's release of the Scooby Doo live-action movie, television animated show, and direct-to-video projects, Takamoto is swamped with interviews, special appearances, and with overseeing a multitude of "Scooby Doo"-related merchandise.

Taking stock of his many accomplishments, Takamoto says, "I can't deny the pleasure and gratitude I felt when I received the Windsor McKay Award for Lifetime Achievement. Windsor McKay was a pioneer-his influence on animation is immeasurable. He has such a celebrity status in my mind." Even more meaningful is a Lifetime Achievement Award from the Japanese American National Museum. "I was among the first to receive that particular honor." O

#### Kiana Tom ► Continued from page 37

into that lifestule?

I am attracted to men who are in great shape. No, I have not ever dated anyone who wasn't in terrific shape and above average in their fitness level. I think there are many aspects to fitness and different definitions of being in great shape. For example, a body builder may not be in the best physical shape as an all-around athlete but they may look more muscular and more defined. A marathon runner may be in fantastic cardio condition but have little muscle tone. People need to decide what their personal fitness goals are and live a fit lifestyle to achieve that. Do you feel that it's a little disconcerting that America generally

prefers their Asian performers to be from Asia and not from Ameri-

The reasons why Asian performers (who are truly from Asia) seem to be more popular are due to media promotion and being unique. Promoting, creating and marketing an actor's perceived persona plays a big part. In the entertainment business, if it works, good for you! It isn't isolated to solely Asian: it pertains to Caucasians, Hispanics, Italians, etc. I think the reason why the public may prefer the "imports" is because they seem more unique and that is very important. It is important in the industry to find a niche, a gimmick, a look that makes you unique. I feel that I found my niche and it's fitness. I think my television personality as a fitness host and producer has helped to change the fact that Asians must be first-generation Asian. Keep in mind that I work in a career that is primarily dominated by Caucasians. We receive thousands of emails daily, a large percent from Asians complimenting me on my work to show Asians in a very "Americanized" role. I am happy to be working in a career that

portrays Asians in a positive way that helps others, that doesn't involve the traditional Asian stereotypes such as martial arts or hula dancing. Although in my spare time, I do enjoy them!

#### Do you think it's easier for an Asian American female to become a sex sumbol?

It's easier for women in general to be a sex symbol as opposed to men. It seems that men are primarily the ones who seek sex symbols, idolize and admire sex symbols via mainly visual stimulation. This explains the higher percentage of men's magazines than women's. Women tend to want the whole package in addition to a sexy man. Plus, women will idolize another woman for being a sex symbol whereas it seems a man wouldn't idolize another man as sexy. I don't think Asian men seem libidoneutral: look at Jackie Chan. Chow Yun-Fat, Besides, there are many, many more Caucasian men and women who are libido-neutral.

#### Were you ever worried that you might be putting pressure on young women to look a certain way?

I think this may be true for some women and not others. I think that my degree of fitness is definitely attainable and an influencing factor on the success of my television show. I demonstrate that you don't have to be hulky and huge or over-muscular.

#### How do you respond to someone who feels bad about herself because of media images that she's been bombarded with?

I feel badly for them because they must be going crazy! There are so many different looks and body types portraved in the media: heroin addict-thin, voluptuous, anorexic, muscular, fit, etc. If people tried to look like every fashion craze, they would be hospitalized with health problems due to excessive weight loss and gain. You must be realistic and work with what you have and be happy with it.

#### What do you think makes a person sexu?

A person is sexy because of so many characteristics: The more well-rounded you are as a person, values, confidence, aura, chemistry, kindness, passion, integrity, ethics, respect, honor, strength, your ability to discuss a wide variety of topics intelligently, sense of humor, well-traveled, etc. A person doesn't have to be classically handsome or beautiful to be sexy. Physical beauty may catch my eye or open a door. Good looks will catch my eve, but they are only one part of the total puzzle. In Hollywood, there are so many people who look beautiful for a few seconds and as soon as they open their mouths, they are very

#### Do you feel America has an unfortunate desensitization to sexualitu?

There is a big and important difference between sexuality and sensuality. I wanted my Playboy photographs to be sensual not sexual. I feel we achieved that. The desensitization has led to the fact that most people have seen so much that in order to illicit reaction, the media tends to push the envelope too much. Our society is leaning towards shock value, which is unfortu-

#### How do you see women finding equilibrium with a modern sexual

Balance is key. Women need to have both the traditional feminine and masculine traits. Feminine, yet not needy or dependent. Masculine meaning independent and self-reliant, I believe you need a combination of both sexes' characteris-

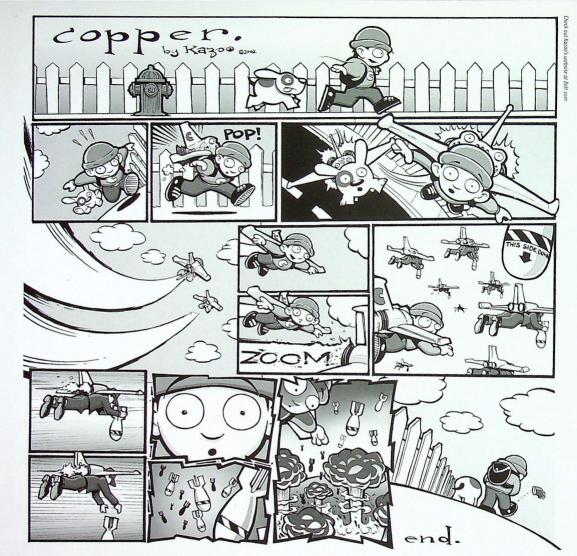
#### You're about to have a baby and your body is changing daily; do uou feel pressured to remain in great shape?

I would never "let myself go." Rather, I am totally enjoying the wonderful changes my body is going through. It's such a new and exciting experience for me, I have never felt more sexy or womanly. I am producing a new line of "Workout Videos for Pregnancy: 1st-3rd Trimester Workouts," that will be fabulous for women to do throughout their nine months to stay in shape, increase self awareness and image, reduce fatigue, limit weight gain and make delivering easier and more comfortable due to their stronger body.

#### You're married to a firefighter; are capable men what women are looking for?

I have dated many professional athletes, actors, models, and businessmen. Because I am attracted to extremely good-looking men, I found that they were often lacking in other aspects of their lives and/or we didn't see things the same ways. It was very one-dimensional and I needed more depth. I wanted a real man, a strong, stable and secure man, not just a pretty boy and not someone looking for attention for the wrong reasons. My husband, Dennis, is a Firefighter Paramedic who specializes in Urban Search and Rescue. In addition to working at the Fire Station and on the Paramedic truck, Dennis teaches courses on how to rescue victims who are trapped under buildings in confined spaces, or in rushing water where he is suspended from a helicopter. He spends his days at work helping other people, saving other peoples' lives. He has strong values and morals. Because I am in the television industry, a businesswoman, and have strong family values and beliefs, I needed to be with someone like me who has a passion for his career yet maintains their morals and values like me! Check out Kiana.com to purchase her new "Summer Shape-Up Kit," pregnancy videos, active wear, and to get a Playboy Kit, which includes her autographed issue of Playboy, signed 8x10's and European trading card.





# WORD SEARCH PUZZLE Uh...Jackie?

- 1. Star of Enter The Dragon
- 2. Founded Jeet Kune Do fighting style
- 3. Played Kato in "The Green Hornet"
- 4. Brandon Lee's dad
- 5. My cousin's favorite movie star of all time
- 6. Exploited by knock-off actors like Bruce Li
- 7. Actor also known as Lee Jun Fan Yuen Kam
- 8. Nicknamed "The Little Dragon"
- 9. Could kick Seagal's ass if he were alive
- 10. The guy pictured in the photo above

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В	U	В	R	E	E	В	В	R	R	В	E	L	В	U	L	C	E	L	R	E	В	
C	E	В	В	E	R	E	U	R	В	C	E	E	U	E	E	E	E	L	C	E	E	
E	C	U	R	R	L	C	L	U	R	C	L	E	E	R	C	C	E	E	В	L	E	
R	E	C	C	U	E	E	U	E	U	E	C	E	U	C	U	C	C	В	U	E	В	
U	L	U	C	L	C	В	E	R	C	E	E	U	U	R	R	R	C	R	E	C	C	
E	В	E	E	E	C	E	В	В	E	U	В	E	В	E	В	L	U	U	L	U	E	
U	E	E	U	C	R	R	L	E	L	E	R	C	U	L	E	E	В	E	E	R	E	
В	C	В	E	В	E	E	U	E	E	L	L	В	R	U	C	E	L	E	E	В	В	
E	U	R	E	C	E	C	R	E	E	L	U	U	U	U	E	C	E	L	E	R	C	

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